Kine Weekly

M·G·M LAUNCHES LION-SIZED PUBLICITY, ADVERTISING AND EXPLOITATION CAMPAIGN, WITH PRESS, T.V. AND TIE-UPS SPREADING THE FAME OF "GIANT OF MARATHON" THROUGHOUT BRITAIN! GET YOUR SHARE OF THE RELEASE RESULTS!

METRO-GOLDWYN-MAYER Presents **STEVE REEVES** as

THE GIANT OF MARATHON

with **MYLENE DEMONGEOT** . DANIELA ROCCA

IVO GARRANI · PHILIPPE HERSENT
SERGIO FANTONI · ALBERTO LUPO

Produced by BRUNO VAILATI · Directed by JACQUES TOURNEUR · EASTMANCOLOR DYALISCOPE · A Titanus-Galatea Lux Production

TAKE A LOOK into our postbag...

And what do we find among all those bills and contracts? We'll tell you. Dozens of letters from our Exhibitor friends which confirm the unparalleled AUDIENCE APPEAL of LOOK AT LIFE. Here are just a few of the comments that have turned up in the RFD postbag during the last couple of weeks. Need we say more?

- **" Just a line to let you know how much our Patrons are enjoying your 'LOOK AT LIFE' series. I will be very happy to arrange for your further series, when available."**

  J. Brennan, Governing Director, Brennan's Cinemas Limited, Manchester.

- **" It has been found that this is one of the most attractive short items we have ever featured in our programmes, and I must say that the production, colour and variety of subjects covered has built up the series, which has proved to be extremely popular with our Patrons."**

  K. F. Jones, General Manager, Theatre Administration Limited.

- **" An enjoyable and welcome addition to any programme."**

  A. Dowding, General Manager, Kingston-Sheldon-Beaufort-Rock & Coronet Cinemas, Birmingham.

- **" Our Patrons are 'LOOKING AT LIFE'—and enjoying it ! "**

  L. Myatt, Director, The Alhambra Picture House (Longton) Limited.

- **" . . . this series has acquired a large following amongst our customers."**

  Dixon Scott, Director, Haridix Limited, Newcastle-on-Tyne.

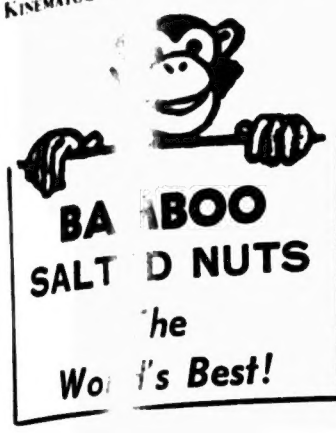
- **" It is interesting to note that we are beginning Series No. 6 on our Circuit. There is no doubt that they now form a very pleasing part of our programme, and our Managers inform us that they receive favourable comment from our Patrons. The fact that they are British Quota also adds to their attraction as far as we are concerned."**

  G. T. Kitching, Director, Thompson's Enterprises Limited, Middlesbrough

. . . and then TAKE A LOOK at LIFE . . . every week!

It's TOPICAL . . . it's TIMELESS . . . and it's ALL IN COLOUR!

KINEMATOGRAPH WEEKLY, 22/9/60.



Kine Weekly

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NEWS HIGHLIGHTS . . .

Co-production talks with France

LEADERS of the Federation of Film Unions are having talks in Paris today (Thursday), tomorrow and Saturday with representatives of the French film unions on the terms they would like included in co-production agreements.

Representing the FFU in the talks will be George Elvin (ACTT), A. R. Mingaye (NATKE), Gerald Croasdell (Equity), Bert Batchelor (ETU), P. Brannigan (FAA) and Ted Anstey (Musicians' Union).

George Elvin said that the federation's meeting with the BFPA and FBFM to discuss outstanding differences on the co-production question would probably be held during the second week in October.

Mirisch wants Eady plan in U.S

A PLEA for the establishment of an American version of the Eady plan has been made by Walter Mirisch, president of the American Screen Producers' Guild. He asked for its establishment in an address at the TOA Convention in Los Angeles, urging that immediate steps be taken towards its development to overcome the product shortage by encouraging new production.

Mr. Mirisch estimated that a three per cent. levy could establish a fund of 40 million dollars. This would be sufficient to produce 10 or more blockbusters a year in a programme of 70 major films. The money, he said, would also enable the development of new talent.

20th-Fox buys St. Nazaire book

TWENTIETH CENTURY-FOX has purchased the film rights of C. E. Lucas Phillips's best seller, "The Greatest Raid Of All," the story of the famous 1942 raid on the German U-boat base of St. Nazaire.

This was announced by Robert Goldstein, Twentieth-Fox executive producer in this country who stated that the picture will be a British production in CinemaScope.

UNIATEC meets in Prague

SEVENTY-FIVE delegates representing 20 countries are expected to attend a conference organised by the Union Internationale des Associations Techniques Cinématographiques, to be held at Prague from October 3-6. Secretary of the conference is Jean Vivié of Paris.

The CEA is to be represented by Leslie Knopp and the following firms will also have representatives present: GB-Kalee, Taylor, Taylor and Hobson, RPI, Technicolor, and W. Vitten.

UNIATEC is an international union of the technical associations of various countries. The conference is to deal with scientific research and its application to film and television techniques, and the subject is divided into six sections: light-sensitive emulsions, optical equipment, light sources, electro-acoustics, TV camera tubes, and automation in connection with the film and TV industries.

ROYAL FILM SELECTION

The method of selecting the film for the Royal Film Performance is likely to be changed. CTBF general secretary Drummond Scott told KINE. that a number of "excellent" suggestions for changing the system of selection were put forward when trade leaders and officers of the CTBF met last week to consider the matter.

President of the Fund, Sir Philip Warter, has now written to the trade associations outlining the proposals and asking that they be considered at their next council meetings.

TOLL-TV: SEND CEA TEAM TO CANADA

NORTH-WESTERN CEA branch has decided to ask general council to consider sending a deputation to Canada to report on toll-television.

The deputation, the branch suggests in a resolution to be put before general council, should comprise of a technical expert and one or two members actively engaged in exhibition.

R. H. Godfrey, who proposed the resolution, said although the major circuits probably had information about toll-television through private individuals, the CEA should look into the situation and obtain first-hand information for independent members.

Action taken

It was pointed out at last week's general council meeting, in reply to a Yorkshire branch motion asking what information CEA officers had on toll-television, that early this year delegates had received a comprehensive report on the subject.

In addition, a supplementary report covering developments which have taken place since the report was prepared will be presented at the next meeting of the general council.

In the meantime, CEA president Alfred Davis left yesterday, Wednesday, for a six-week visit to the U.S.

Major Davis will report on his trip to the November meeting of the CEA general council.

The possibilities of Eidophor

REGULAR large-screen television programmes in cinemas, projected with acceptable quality on to screens up to 35ft. in width, are already a practical proposition, subject only to the establishment of a separate network for the purpose.

This is claimed as a result of recent developments in the Eidophor equipment that will be demonstrated by Philips at the Photokina Exhibition that opens in Cologne next week.

There is no fundamental difficulty (with the possible exception of copyright) in presenting large screen tv in cinemas.

W. L. Newman, who is in charge of the Switching Centre at London's Museum telephone exchange, the department that transmits both B.B.C. and commercial television material over all parts of the country and is responsible for

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Viewpoint

TWO SIDES TO THE TOLL ROAD

MUCH interest was attached to the visit of Max A. Cohen, treasurer of the American Congress of Exhibitors and member of Theatre Owners of America, and his address to CEA General Council last week. Exchanges of views of this kind are extremely valuable.

The exhibitor associations of both sides of the Atlantic are on common ground when considering the very acute problem of the shortage of product.

General Council delegates heard a first-hand account of the ACE plan to finance production on an extensive scale. British exhibitors applaud this bold and imaginative move to stimulate production in the U.S. for Mr. Cohen's report of the estimates of product that will be forthcoming from the normal channels is far from encouraging. Certainly British exhibitors are right behind their American contemporaries in any attempt to reverse the downward trend in production in the U.S.

The question of toll-tv is an entirely different matter. Because of the differences in the structure of the industry and in the control of television in this country it would be difficult, and probably impossible, for the CEA to ally itself to the American associations in their bid to outlaw toll-television.

In the face of what is considered to be the inevitable, the CEA can best apply itself to keeping abreast with developments, as it is doing, in order to advise its members how they can live with this new facet of public entertainment when it arrives, and, indeed, to participate in its commercial development.

Already many far-sighted exhibitor interests are laying the foundations for such participation. In the meantime, exhibitors must seriously consider whether they can make effective representations, through the CEA, to the recently established Pilkington committee.

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Long Shots

THE KRS suggestions for the radical reorientation of the release pattern have been received with what appears to be an extreme degree of caution by the CEA.

It can be stated, however, that the association is not directly opposed to the proposals.

The KRS has presented an outline plan, and no one can imagine that it could be put into effect without considerable thought, careful investigation and the fullest possible co-operation of exhibitors, for it does mean the scrapping of the complex system of booking and hard won bars established over the years. However, the CEA has set up a committee to delve into the pros and cons and will open discussions with the KRS.

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ALFRED DAVIS, president of the CEA, expressed the view last week that the KRS was premature in releasing its outline plan to the press.

But why? The CEA's earlier proposals, put to the KRS, were published in the CEA General Council report and by the trade press, and for this reason, the KRS, which was not impressed by the CEA suggestions, is surely entitled to disclose its counter proposals.

The whole question of a change in the release pattern is of such vital importance to the industry at the present time that there should be no restraint on the exchange of ideas and views, and the whole question should be discussed within the trade as widely and freely as possible.

The pattern suggested by the KRS is the most logical that has been put forward so far. Its development to practical application, although faced with many problems and difficulties, offers the prospects of immense benefits to the industry, judging by recent experience of saturation booking and concentrated advertising.

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ALTHOUGH it is still only in a transition stage the rationalisation policy of The Rank Organisation is clearly promising well.

As John Davis said last week, the encouraging features of the group's annual report for 1960 are the result of forward thinking, a lot of hard work and facing facts, but, he added, "the curse of any rationalisation is that it takes a long time."

There are, at present, no plans for any new avenues of diversification, and the aims are obviously consolidation and development of existing activities.

Feature film production, for instance, is likely to continue on the same level, about nine in the coming year, but the organisation will still be open to propositions from independents "so long as we don't take all the risks."

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OF PRODUCTION for television, Mr. Davis reiterated the view that "unless you have an American partner, it is a very chancy business," but they did have projects in view with ITC.

Asked about bowling lanes, he said the organisation was going to endeavour to open ten new ones in the current financial year, not necessarily on what was formerly cinema property.

On the question of attendances Mr. Davis was realistic. Having forecast a figure of 6[illegible]lion last year he now thought that "we [illegible] not hit 500 million this year. Business i[illegible] last month or two," he said, "has been [illegible] disappointing in weather conditions favo[illegible]g to the cinema and with very good progra[illegible]s. I think we must expect a substantial nu[illegible]r of closures."

Finally, Mr. Davis was asked wheth[illegible] Lord Rank was shortly going to retire. He [illegible]plied, "There is no truth in it whatever, and [illegible] personally, hope it will never happen."

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EMPTY places at the luncheon following the half-yearly meeting of the London and Home Counties CEA branch last week were, perhaps, grimly symptomatic of the industry, but the tone of the only two speeches belied this.

Charles Brown is, of course, noted for his militant optimism and for his belief in, and practice of, showmanship. Maybe it was not so surprising to hear his attack on defeatism echoed so sturdily by Lord Morrison after he had, with quiet humour, explained that the existence of the Sunday Opening levy was due to typical British humbug which said that enjoying yourself on a Sunday was wicked, but permissible if part of the proceeds were given to charity.

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LIKE a true Parliamentarian, Lord Morrison said that nothing could persuade him to talk about censoring films and then immediately discussed the subject. It was, he said, hard work. Censorship should not be tyrannical, nor too loose.

Of one thing he was quite sure: if censorship were abolished, as some people had urged, it would have to be restored within six months.

"As things are," said Lord Morrison, "we must do the best we can, being tolerant not single-minded, observing standards that are for the good of the industry and of the public."

Actually Lord Morrison headed a notable top table of guests, including S. J. Barton, chairman

Jack Wright, manager of the Savoy, Bright[illegible] and winner of the Associated British Cinem[illegible] champion manager award for 1959, pictured [illegible] London Airport with Mrs. Wright before leav[illegible] for America. The visit to the U.S was his pr[illegible]

...C public control committee, E. W. ... chief officer of the Council's public ...partment, Alfred Davis, Lord West- ... Ellis Pinkney; Monty Morton and ...plin, representing the KRS, and Sir ...en.

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... that Ulster Television is planning an ...ent magazine which will be mainly ... the film business. The provisional ...derstand, will be "Preview."

The ...pointment of a compere for the pro- ...is expected within the next two weeks.

Acc... ...ing to the company it is intended that "Pres... " will be as topical as possible and extrac... from films being shown in Belfast first run ... ...ses will be screened during the week ahead... The programme will be transmitted on Mon... evening at 7 p.m.

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... 300th colour edition of Pathe Pictorial ...g celebrated on September 26. The team behi... the production can be justifiably proud of ... endeavour which maintains a tradition of ...nterprise and progress in this specialised field of production.

The Pictorial survives lustily in an area of film-making which has seen many failures, and ... now stands as the longest-lived film magazine.

It started life as a silent production in 1918; sound was added in 1931 and the first colour edition appeared in January 1955. Up to the time of that innovation no fewer than 1,915 editions have been produced.

And with the switch to colour Pathe Pictorial was able to claim the distinction of being the first and only colour film magazine in the world.

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TERRY ASHWOOD'S team of Pathe Pictorial cameramen roams the world for new and interesting material and their skill, combined with Roy Lewis's lively editing, succeeds in the incredibly difficult task of producing at least three items a week, and, moreover, at a consistently high level of appeal to the widely ranging tastes of cinema audiences.

Pathe Pictorial is indeed blessed with a loyal team dedicated to maintaining a fine tradition and adding lustre to it in the future.

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FOR a man with so many hits to his credit ... he runs the risk of becoming complacent ...ut success, producer-director Joshua Logan ... literally bubbling with enthusiasm for his ...st film, "Fanny," when in London last week ...route from France to America.

He was also a man with a problem. "At the ...oment," said Joshua, "We don't know whether ... make 'Fanny' a three-hour picture with an ...ntermission, like 'South Pacific,' or cut it to ...wo hours."

He would personally like to see it a three-hour show. "We've got three hours forty minutes in the can and there's so much wonderful material it would be a tragedy, for me, to see it cut to two hours," he commented.

But Joshua made it clear that he also appreciates the importance of making films the right length for British playing times. He explained: "Take 'Sayonara.' Apart from 'South Pacific' it was my most successful picture. Yet, because of its awkward length, coupled with the travelling problems of the British cinemagoer, was a box-office flop in this country."

"Fanny," which is in Technicolor and stars Leslie Caron, Maurice Chevalier, Horst Buchholz and Charles Boyer, will be released through Warner-Pathe next spring.

Benj. Kalmenson, executive vice-president of Warner Bros., visited London this week en route to the Continent. At an informal lunch, he met executives of Warner Bros. and Warner-Pathe. Mr. Kalmenson is seen here (second right) with Lou Lewis, Wolfe Cohen, president of Warner Bros. International (who has just returned from a tour of Warner's Continental branches), and Arthur Abeles

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A FRIEND of long-standing, Rex Hartley, tells me that he is severing his connection with the General Electric Co. after 34 years' service with the organisation. This is an outcome of the reorganisation of GEC, which has led to the closing down of the Motion Picture section.

However, Rex, I am glad to say, expects to remain within the industry. I am sure that he will have no difficulty in finding a new berth where his extensive experience will be of value.

Educated at Tonbridge, Rex has worked in France, Switzerland and Germany and has a fluent knowledge of French and German. He served for 10 years with the GEC, but left to spend some years with other important firms.

In 1936 he re-joined GEC, where he established contact with the motion picture industry, and laid the foundation for the company's very substantial business in the film and television fields. Ten years ago this business was concentrated in the Motion Picture section, of which he was appointed controller. His contacts with interests on the Continent include all the French film studios and Paris television.

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REX is a Fellow of the BKS, and of the Royal Society of Arts, an Associate of the Royal Photographic Society, a member of the Society of Film and Television Arts, and a member of the Regent Advertising Club.

In all these bodies he has undertaken important voluntary duties. In particular, he was Hon. Secretary of the BKS and member of the council. He was largely instrumental in forming the Film Production Division and in establishing the library, and he recruited no fewer than 230 members.

As from October 1, Rex Hartley's temporary headquarters will be at Technical and Export Publicity, Ltd., 101 Wardour Street, W.1. Telephone: Regent 3858.

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THE news of the death of Bobby McKew came as a shock to his former colleagues of Rank FD.

Manager of RFD's Dublin branch until his retirement in May last year, Bobby had suffered a severe illness, but appeared to be making a good recovery. In fact, he visited RFD's head office only two weeks before his death.

"Bobby was a well-loved and respected member of the industry," says Harold Boodson, RFD's general sales manager.

"Fred, who is on holiday abroad, was very shocked to hear the news so soon after the death of Charlie Walton. It is heart-breaking that, in one week, two such admirable men should die so tragically."

Bobby McKew, who was 69 this month, had been with the company for 35 years, including a period with U.I.

He was well-known, particularly in Ireland, for his charitable work both inside and outside the industry.

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IT WAS with a sense of personal loss that we received the sad news of the death of Willie Kempsell, who had represented the KINE. in Glasgow for so many years.

The last time I met him was at the CEA Summer Conference at Folkestone. At that time he appeared to be as robust as ever.

Willie was held in high esteem by the cinema trade in Glasgow, and, indeed, throughout Scotland. He was a keen supporter of the Scottish trade's social and charitable organisations.

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A PIONEER of cinema advertising in Scotland, Willie was founder-member of the company that bore his name—Kempsell Advertising Service.

He began his advertising career with J. M. Munro, Ltd., in Glasgow in 1902 and in 1911 joined J. D. Mitchell as a partner in Mitchell's Advertising Service. Two important accounts he handled at this time were the first aviation meeting at Lanark in 1910 and the Glasgow Exhibition of 1911.

On his return from the first World War in which he served with the Artillery he became one of the first Scottish agents for cinema publicity. He was also press and publicity agent for the Glasgow Alhambra theatre from its opening in 1910, a founder-member of the Glasgow Cinema Club, and its secretary for nearly 40 years. He was past chairman and life member of the Scottish CTBF, and a founder-member of Lodge Anima.—**The Stroller.**

News of the Week

KRS plan: publicity premature says Alfred Davis

CEA PRESIDENT Alfred Davis told London and Home Counties branch members at their half-yearly meeting last week that he thought the suggested new release pattern should not have been publicised yet.

"It is rather a pity that it has come up for comment and discussion at this stage because it is only a theory at the moment," he said, commenting that the CEA had set up a sub-committee to examine the general release pattern. The committee would, he added, be studying the scheme.

Major Davis went on to point out that officers of the CEA were making inquiries among the main bookers, including the two major circuits. "It will be quite some time, if ever, before such a scheme is put into operation."

Branch chairman Charles Brown, during his annual report, outlined the proposed scheme and said that whether or not it was introduced would depend on the reaction of the circuits. A lot of consideration was required.

Experiments

Mr. Brown said the new pattern had been brought about largely by the success of the recent experiments with RFD's "Doctor In Love" and Joe Levine's "Hercules Unchained." In both cases the results were very successful.

Pointing out that his company had not yet expressed an opinion on the scheme, R. H. Dewes, of CMA, mentioned that it was not principally a matter for the major circuits to decide. "It is a matter for every first-run theatre in this country. I imagine the independents are thinking it is a matter for them also," he said.

He described the scheme as revolutionary, but at present it was only a theory. There were no physical details.

Toll-television.—The CEA must carefully consider the views of all its members before registering 100 per cent. opposition to toll-tv, Major Davis told the meeting when the subject was discussed.

The association, he said, represented various interests and this should be seriously considered before any representations were made to the Pilkington Committee. "I believe that amongst our ranks are quite a number of independent exhibitors who are looking very closely at the prospects of toll-television . . . and they are waiting to see whether they are going to participate in it."

Major Davis said he could not see it being operated by a small number of large interests, but independent exhibitors may get a chance to take part in it because it would help them offset the effect it would have on their cinema business.

R. Dowdeswell, of Capital and Provincial, urged that if exhibitors could not "break" toll-television they should "get in on it."

He stated: "There comes a moment of decision when the flag has got to be nailed to the mast. Independent exhibitors look to the CEA to give a lead."

He said he did not think the Government would "lift one finger to help exhibitors in a war against toll-television. If it was coming, exhibitors should get in with it, he added.

BFFA pays out at 40 per cent.

THE tenth interim allocation of the British Film Fund Agency for the third year will be at the rate of 40 per cent.

Distributors earnings submitted for the four weeks ended August 27 are as follows: Low cost films (eligible after multiplying by 2): £109,458; not eligible for two times rental: £4,661; high cost films (including newsreels): £680,117; films of not less than 3,000 feet: £794,236; films under 3,000 feet (after multiplying by 2½): £89,005.

Levy collections paid to Agency by HM Customs and Excise to August 31, 1960, approximately covering to July 30, 1960: £370,400.

Anglo showmanship contest for ABC

A NEW type of showmanship contest—in the form of a showmanship incentive scheme—has been devised by Anglo Amalgamated in collaboration with ABC for Peter Rogers' comedy, "Watch Your Stern."

To be known as the Nat Cohen and Stuart Levy ABC Showmanship Incentive Award, the contest will be restricted to ABC theatres. Nat Cohen and Stuart Levy offer £300 in prizes.

Four first prizes of £50 each will be awarded to the managers judged to have supported their screening of the film with the best exploitation and publicity. In addition, four managers will receive prizes of £15 each and the district managers responsible for the winners will win £10.

Advertising festival

CLOSING DATE for the receipt of entry forms for the 1961 International Advertising Film Festival at Cannes, from June 12-16, has been advanced to April 30, and delivery of films in Cannes to May 15.

The category for CinemaScope and similar wide-screen techniques is to be reintroduced. The category for "animated models and special effects" is to be retitled "animated objects": the categories for series in live action or animation in both cinema and television groups will continue, but a series will be limited to two films, for which the entry fee will be double that for a single film.

FBFM Council report

A JOINT APPROACH TO THE PILKINGTON COMMITTEE UNLIKE

IT MAY be impossible for the in... make a joint representation to the ... Committee inquiring into the future ... and television broadcasting.

This view was expressed by Lord ... president of the FBFM, at the federa... conference last week.

Commenting on the possibility of an ... memorandum to the committee, he said: "I am very sceptical as to whether there is a ... basis for any memorandum from the ... It would be impossible to reconcile ... interests within the industry as a whole ... within its associations."

The FBFM had only one member ... interests, he said, adding: "We can p...obably more easily have an agreed policy as a federation. But whether it would be agreed by any other organisation in the industry is a different matter."

Difficulties

NFFC.—Continuing its discussion on difficulties experienced by some producers with the NFFC, the federation general council expressed support, in principle, for the system of *pari passu* recoupment.

Lord Archibald reported that the council was glad to note that the NFFC was in favour and that one of the big banks was not unsympathetic to the system. It was hoped that there would be more opportunities for producers to borrow money under this method of recoupment.

Festivals.—Following unsatisfactory reports received by the council on this year's Venice Festival, a special sub-committee of the federation is to carry out a special review of festivals.

The committee will consist of five members who have been to one or more festivals this year. And, said Lord Archibald, it is hoped that their report will be passed to BFPA president Arthur Watkins "to strengthen his hand" when festivals are discussed at the I...PA meeting in London next month.

The federation is not a member of the I... PA.

Noting the success of "Tunes Of Glor... at the Venice Festival, the council congrat...ted John Mills, who won the best actor award, producer Colin Lesslie and director Ronald N... me. Federation films have won prizes at four ... of five of the major festivals this year.

ANICA.—When the BFPA and FBF... re-negotiate the existing agreement with A... A. which expires on October 31, they will urg... hat it operates for 14 months. This, explained ... rd Archibald, would mean that it would exp... on December 31, 1961, enabling the foll... ng agreements to be for the calendar year.

Lord Archibald, Arthur Watkins, J. ... H. Walton and Andrew Filson will have talk... ith representatives of ANICA in Milan in ... d-October.

Pathe shoots the Campbell crash

PATHE NEWS is releasing today (Thur... an exclusive Technicolor film report on ... Donald Campbell crash last week.

There are pictures of Bluebird's ill-fate... tempt on the world land speed record, ... the spectacular crash at over 300 mph.

EA B NCH REPORTS

orei films can beat rod r shortage

SOUTH ALES.—Members are not impressed the nt statements of Roy Thomson, airman Scottish TV, about the rosy future f toll-te sion.

Wyndh Lewis, however, warned that toll- levisio as difficult to fight, and he thought it would est with the independent exhibitors to look er their own interests.

One their biggest difficulties was the shortage of product, but even that might be overcon by screening the large quantities of films no being made in Italy, Sweden, Japan and France. "They are first-class films with an inte tional appeal," he said.

E. C Dolman sought an assurance that the CEA's olicy was not only to try to stop toll-tel sion but to provide alternative com- petitio "You cannot stop progress," he said, "and would not be surprised to see the cinem having to pipe through big shows in order to compete with television."

Apprenticeship.—Dennis Owen doubted whether it would be worth while trying to revive interest in a South Wales apprentices' training scheme.

Mr Owen explained that some years ago a first-class scheme had been running, but it had gradually expired because of a lack of students. "I have made efforts to get it going again but I have failed," he said.

The majority of members agreed that there was little point in trying to revive the scheme.

Send to Canada for facts on toll-tv

NORTH-WESTERN.—A resolution asking general council to seriously consider sending a deputation, comprising a technical man and one or two exhibitors actively engaged in exhibition, to Canada to report on toll-television was adopted at the monthly meeting.

H. Godfrey, proposer of the resolution, said no doubt the major circuits had information about toll-television through private individuals, but he considered that the CEA should look into the situation and get as much first-hand information as possible for its independent members.

The chairman said there was a sub-committee of the Finance and Management Committee dealing with the subject.

SO charity levy.—Reporting on applications for reductions or abolition of the Sunday open- ing charity contributions, the secretary said St. Helens had reduced the amount from four per cent. to three per cent. based on net takings.

A meeting had been arranged with Warrington authorities on October 6, although, at first, there was a refusal to meet representatives of the Branch.

There had been a meeting at Chester and the authorities had asked for more information. Wigan had turned down the application for a reduction.

Mr. Godfrey told the meeting that on October 1 application would be made for a Sunday open- ing licence in Widnes.

When the chairman commented that there was a move afoot for a percentage of all premieres to be paid to the CTBF, Mr. Godfrey commented: "We should be entitled to 20 or 25 per cent. of the proceeds of charity premieres. Our trade needs the money more than most."

On the suggestion of P. M. Hanmer, the secretary promised to write to Drummond Scott for a statement of the CTBF's income and expenditure. This would be useful when approaching authorities for a share of the proceeds of the S.O charity contribution.

A resolution was adopted that because of the continuing deficit of the CTBF, collections for

continued on page 34

THE RANK ORGANISATION'S ANNUAL REPORT

Lord Rank is optimistic about profits from film interests

LOOKING to the future with restrained optimism, Lord Rank's report to The Rank Organisation shareholders refers with some pleasure to the effects of the rationalisation policy. The consolidated account for the year ended June 25, 1960, gives details of a gross profit of £4,002,764, compared with £2,985,070 the previous year, an increase of £1,017,694.

This profit, says Lord Rank, was arrived at after charging depreciation of £1,906,902, of which approximately £350,000 was in respect of theatre buildings, for which no taxation allowances were possible. The development of new non-film activities had continued during the year, although none of these had yet reached the stage of being a substantial contributor to Group profits.

Of the future Lord Rank says, "Last year I anticipated that the trading results for this year would show at least a maintenance of the improved results achieved in the year to June 1959. I am pleased that the actual results are better than those for the previous year.

Improvement

"For this we have to thank the improvement in the profits from our film interests, particularly as regards film production activities, which have resulted from the rationalisation policy.

"Looking forward to the current year, whilst attendances at the cinema are still shrinking—although at a reduced rate—the full benefit of the abolition of ET should provide a buffer.

"I anticipate that our profits from production, distribution and exhibition of films should not fall far short of the results achieved in the past year.

"On the manufacturing side we shall meet more competition in the sale of television receivers, due to the contraction of the market and it is prudent to anticipate that our profits from this division will be somewhat less.

"As regards our other non-cinema interests, the profits from these new activities should increase slowly, but progressively. We should receive a somewhat larger income from our investment in Southern Television.

Progress

"Rank-Xerox is making progress and should make, within the next two years, profits which will largely extinguish the development cost incurred in past years.

"This year we have suffered a substantial loss in the development of the Gramophone Record Division . . . in view of the decision to withdraw from operations in the UK this loss will not recur, although some development loss in U.S will continue.

"Our investments in live television and rental companies are satisfactory, as are also our developing interests in the retailing of consumer durables, and it is my view that these will make an increasing contribution to profits.

"We have entered the field of processing amateur photographic colour material in the Laboratory Division and I believe this should be an expanding business.

"We shall derive a satisfactory benefit from our partnership arrangements in the redevelopment of redundant and other cinema properties.

"The very considerable number of properties owned by the Group, many of which are in key positions, should provide a steady source of income and capital appreciation in the years to come.

"Our policy is to utilise our resources of manpower and technical knowledge in entering suitable markets unconnected with the cinema industry and selected after careful research.

"In this connection our overseas organisations will be of great value.

"I believe that we are entitled to look to the future with restrained optimism."

The report states that the total of the issued share capital and reserves has increased by £354,318 to £12,542,102.

Loan capital has increased by £67,774, reflecting the issue of £1,000 6¼ per cent. debenture stock of Rank Television and General Trust last autumn, less the normal redemption of other loan stocks.

Decrease

Bank loans and overdrafts show a further decrease from £6,742,383 to £6,060,557, of which £688,838 is borrowed overseas, compared with £1,163,911 last year.

The aggregate of fixed assets, before deducting depreciation was £66,337,265 compared with £65,838,812, the increase reflecting the expansion of the Group's new activities: decrease in the aggregate value of theatres amounted to £1,047,577.

Trade investments in manufacturing and other companies totalled £1,704,727 (£1,618,172), the increase reporting further investment in Rank-Xerox and in line and tv companies.

The value of film productions has decreased by £925,789 to £3,544,217, reflecting the reduced investment of funds in film production.

Lord Rank draws attention to the fact that the accounts reflect the first year's experience of the long-term arrangements between The Rank Organisation and the Gaumont British Groups for sharing cinema and non-cinema interests. The sharing of profits only became effective from June 28, 1959.

Profits from exhibition in the UK are slightly lower than last year, although the rate of decline had slowed.

Tax relief

The decrease in income had been largely offset by three factors: the tax relief in the 1958 and 1959 Budgets; the small increase in seat prices made last January; and the abolition of tax this year.

Profits from overseas exhibition had been maintained at about the same level, a satisfactory position in view of the rapid growth of television in many countries.

Film production and distribution showed a profit of £217,000, compared with a loss of £875,000 last year.

"The whole pattern of our film production has been modified to meet the changed conditions in the industry," says Lord Rank, "and I am pleased to be able to report that the

continued on page 31

World Markets

MGM announces its best results for 12 years: dividend up

THE board of directors of MGM voted to increase the company's dividend from 1.20 dollars to 1.60 dollars per year, payable on a regular basis of forty cents per quarter.

In making this announcement, Joseph Vogel said: "The increased dividend payment is a natural consequence of the company's achievements at this stage of its progress.

"Although final figures are not yet available, the fiscal year ended on August 31 produced estimated earnings of 3.75 dollars per share.

"This is the best result attained in 12 years by MGM, even as against the consolidated figures for the years in which the company included the theatre operation and its earnings.

"In view of this, the board decided that the new dividend could be maintained with the greatest possible assurance while at the same time giving the company an effective margin of retained earnings to permit us to move forward with our entire growth programme.

Development

"We are planning to develop our position in all our present activities in the field of mass entertainment as well as in other areas of opportunity.

"Present projections indicate that the new fiscal year just started will establish new earnings records for the MGM activities. As our programmes bear results, the board will again examine dividend policy."

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A NEW YORK State Supreme Court Justice granted a temporary injunction restraining Bernard K. Hoffer and Exodus Motion Picture Corporation from using "Exodus" as the title for an Italian film produced in 1949 under the name of "Il Gride Della Terra" and released in the U.S as "The Earth Cries Out."

Suit for the injunction had been filed by United Artists and the producing company, Carlyle-Alpine S.A.

"Exodus" is the title of Otto Preminger's recently completed film version of the Leon Uris best-selling novel which was made in Israel and Cyprus this year and which will have its world premiere in December.

In granting the injunction pending trial, the Judge declared that the use of the title "Exodus" by the defendants would cause "irreparable injury" to the producer and distributor of the Preminger film.

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THE practice of U.S Customs of reviewing all imported films prior to granting them entry into the U.S was threatened by a suit that was to be filed by Ephraim London, attorney specialising in matters pertaining to censorship on behalf of his client Films Around The World in Federal District Court in Wathington.

Mr. London alleges that the Customs Department has been holding a film imported by his client, "Les Jeux de l'Armour" (The Games of Love) which was made in France this year. He claims that it has been held since July 16 and that the delay has caused the distributor to lose out on contracted bookings and there may be reparations due the theatres who signed for the film.

The suit would seek to hold the Customs Commissioner liable for damages in addition to which an injunction would be sought for the immediate release of the film. He wants it released without cuts or eliminations, holding that the film must be judged on its merits as a whole and not on a few individual scenes.

Said Mr. London, "It is our opinion that the Customs Service practice of reviewing motion picture films before allowing them into the country is a violation of the constitutional guaranty of freedom of communication."

The distributor is prepared to take the case to the U.S Supreme Court if necessary.

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ALL FILMING on product set for release from now through to the end of the year has been completed, it was disclosed by 20th Century-Fox. The release schedule, the largest in the company's history, lists 17 top-budget attractions to be launched from September through to December.

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PAUL N. LAZARUS, Jr., Stanley Schneider and M. J. Frankovich have been elected to the board of directors of Columbia Pictures International.

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MARION JORDAN has been elected vice-president of Columbia International. The election was announced by Mo Rothman, executive vice-president.—**Mel Konecoff.**

TECHNIRAMA
THE IDEAL PROCESS
for
70 mm. ROAD SHOWS
(with 6 channel stereophonic sound)
and
35 mm. RELEASE PRINTS
A PRODUCT OF TECHNICOLOR

NEW CATHAY CINEM IN SARAWAK

The new 500,000 dollar Cathay cine in Sibu, the second largest town of S wak, has been officially opened by A. F Griffin, the Resident of the 3rd Divis Sarawak.

It is the 33rd new Cathay Organisa cinema to be opened in the last five ye and has a seating capacity of nearly 8

Nearly 800 guests, including seve chieftains of the former head-hunting ab gine tribes of Sarawak, were invited to opening ceremony which was preceded a cocktail party. The opening picture "Goliath and the Barbarians."

Loke Wan Tho, head of the Cat Organisation, flew to Sibu for the openi which Mr. Griffin performed by cutt ribbons stretched across the stage with pair of gold scissors.

Gloomy picture for French exhibitors

PARIS.—The first six months of 1960 produced a very gloomy picture for the French cinema. There was another five per cent. decrease in attendances compared with the same period last year, and a drop of 22 per cent. compared with 1957.

How can the rot be stopped? So far more advertising, cinema days, and more galas have been the only ideas put forward, but to most exhibitors these ideas do not add up to much.

The quality of the programmes is constantly being criticised but statistics show that sexy and tough films are doing better business than others.

For example French films have actually increased their takings by 7.72 per cent. whereas the takings of American films fell by 10.3 per cent. and other foreign films by 14 per cent.

However, French films are constantly being accused of being immoral. Foreign films are rarely, if ever, banned whereas French films are always in danger.

Only this week the Government banned "The Little Soldier." The subject was Algeria and the film included torture scenes. It was directed by one of the most brilliant French directors, Jean Luc Godard.

There are fewer young people in France, and this is another reason given to explain falling attendances. Young people make up the majority of the cinema-going public and at the moment only 5,500,000 are between the ages of 15 and 24. The figure is expected to rise to 8,000,000 in 1970, but that is looking a long way ahead.

It is generally agreed that there are too many theatres in France, but this reason is not altogether convincing since the small theatres—they are in the majority—appear to be resisting the depression better than the large theatres.

The economic situation is the most likely cause. Persistently rising prices have upset budgets and a general decline in business has set in.

Official statistics show a decline in the sales of clothing and domestic electrical equipment industries. Only the sale of tv sets continues rising.

But the 1,740,000 sets should not make that difference. Undoubtedly the French cinema has a very hard nut to crack and it hasn't a clue where it is going to find the crackers.

The suggestion that exhibitors should be given freedom to show two feature films may help, but it is doubtful.

If the public has not the money it cannot spend it. That is the hard fact.—Henry Kal

Reorganisation of UFA is now being planned

BONN.—Results of reorganisation talks between ... and the board of directors of UFA, ... West German motion picture concern, are expected to be announced within the next few days.

On the agenda of the current talks are: Appointment of a new president for the company, a cutback in UFA's feature film production, renting studio space to Freies Fernsehen, a private television company which might start commercial broadcasting within four months.

UFA is reported to have been approached by several independent industry personalities during the last weeks, but no definite decision about the new UFA president has been made yet. UFA's feature film production is expected to be cut back to about 10 to 15 per cent out of the total West German annual output. This would mean 10 to 15 UFA films per year.

West German motion picture export earnings for the first five months of this year are 19 per cent. higher than earnings were in the corresponding 1959 period.

Figure given for the 1960 five-month period is 11,467,000 deutschmarks (£100,000). In contrast, West German export earnings for the first five months of 1959 were 9,634,000 deutschmarks (£80,000).

German industry speakers are jubilant about the export increase. There are some observers who believe that the export share will gradually grow to 50 or more per cent. as domestic grosses go down under the impact of television.

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A TOTAL of 43 German feature films were before the cameras or were completed on August 1 this year, according to SPIO.

More features were in the planning stage or in production. This means that about 50 per cent. of the feature films planned for the season have materialised.

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THE West German Government plans to supply an increased number of films to German diplomatic missions and cultural institutions outside Germany.

These films will be handled by Inter-Nationes, a set-up operating independently, but financed by the Foreign Ministry and the Government Press Office.

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SIX member nations of the European Common Market, France, Italy, West Germany, Belgium, Holland and Luxembourg, import a total of 2,482 feature films annually, according to a survey published here.

The 2,482 imported films are in addition to the domestic production of 413 features annually in the six countries.

Holland is the largest importer taking 455 foreign features annually. Imports of other ECM countries are: Luxembourg, 450; Belgium, 448; West Germany, 409; France, 380; Italy, 340.

Italy has the largest domestic product figure —167 features. France is in the second place among ECM countries with an annual production of 135 features.

There are now 25,415 motion picture theatres in operation in the six European countries as follows: Italy, 10,508; Germany, 6,884; France, 5,834; Belgium, 1,580; Holland, 559; Luxembourg, 50. Grosses per theatre are widely varying and so are number of admissions per year and total grosses per year and country.

There are more than 1,914,000,000 motion picture admissions annually in the entire ECM area. Total annual gross is at the equivalent of about £200 million.

Among the six ECM countries, Italy has most admissions (about 750 million annually) while West Germany has the largest box-office gross—£75,000,000.

Television saturation for the entire ECM area will soon equal the British situation. There are 7,163,000 television receivers in operation. (This figure is actually approaching already now the 10 million mark as statistics used in the German survey are official and are several months old.)

West Germany has 3,375,000 sets, France 1,368,000 and Italy 1,500,000.

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CZECHOSLOVAKIA imported a total of 170 feature films last year, according to latest official statistics. This is slightly more than the 1958 total.

The 1959 feature film total of 170 imports was supplemented by 300 imported short films, 60 pictures of feature-length and 200 short films for television.

Only 44 out of the theatrical feature films imported last year were released in dubbed versions. Plans call for 50 features to be dubbed into the Czech language in 1960.

Most of the imports come from Eastern countries. Only a few pictures from the West are currently admitted in Czechoslovakia. The country's film trade is principally based upon reciprocal barter rather than outright purchase.

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SEVENTY-SEVEN per cent. of West German cinemagoers are interested in newsreel presentations. This is one of the surprising results of a survey conducted in West Germany recently.

General industry opinion has been that customers are bored with newsreels because television news programmes are seen by more and more people every day.

According to the survey 11 per cent. of the population goes out to the movies once per week, or more. Twenty-four per cent. are in the category "once, twice or three times per month" and 33 per cent. attend a movie less than once per month. Thirty-two per cent. have not visited a motion picture theatre during the last year.—**Gustav Genschow.**

ATTENDANCES FALL IN WEST GERMANY

Attendances at West German cinemas are still falling rapidly. In the heavily populated Ruhr area, admissions were down by 21.1 per cent. in the first quarter of this year, compared with the corresponding period in 1959.

This means that Ruhr theatres now sell about 50 per cent. less tickets than they did in the peak of 1957.

Similar reports come from Munich, Bavaria. In Munich attendances dropped down by eight per cent. last year.

On January 1, 1960, 200,000 people in the 1,000,000 community had access to TV receivers. Three Munich theatres had to close doors last year.

Government will set industry wage scales

BOMBAY.—The Madras Minister of Labour, R. Ventkataraman has announced that the Government intends to set up an official body to fix wage scales for all categories of employees in the film industry.

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THE Rex Theatre in Bombay will in future screen British and American pictures. This means there will be seven picture-houses in Bombay showing exclusive first-run foreign pictures.

Rex will be fed by Universal, United Artists, and Noronha Private Ltd.—**N. V. Eswar.**

Buddhists want a production inquiry

COLOMBO.—The Buddhist Advisory Board has asked the Minister of Industries and Cultural Affairs, who is responsible for the cinema industry, to appoint a commission to inquire into the local production of films and also to draft suitable rules in regard to the showing of foreign films.

According to the Buddhist Advisory Board, the local film industry is in the hands of non-Buddhists (Catholics, Hindus and Muslims) who do not portray the real mode of life among the Sinhalese, the majority of whom are Buddhists.

The government is also considering placing a ban on the production of Sinhalese films in India in order to prevent large sums of money leaving the island.

The well-known producers prefer to produce their films in India as the studios there are very much better than those in Ceylon.

The government has promised to help producers by giving facilities at the government film studios.—**Kumar Devarajah.**

Rank companies make increased profits

DUBLIN.—Odeon (Ireland) Ltd. returned a net profit of £40,358 (against £34,525 in the previous year) for the year ended June 25, 1960; the dividend on the Ordinary Stock remains the same at 27½ per cent. Lord Rank's other exhibiting company in the Republic, Irish Cinemas Ltd., also showed a higher net profit at £45,429 (£37,057) and paid the same dividend on its Ordinary Shares as in the preceding year—17½ per cent.

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THE trade is mourning the loss of one of its best-known figures. R. C. ("Bobbie") McKew, died on September 14: he retired from his post as Irish manager for J. Arthur Rank Film Distributors just over a year ago. "Bobbie" McKew was a fine showman and started his life in the entertainment business as an office boy in the Theatre Royal, Newcastle-on-Tyne, in 1905. After service with the Royal Flying Corps in World War I he joined the European Motion Picture Company which later became Universal Pictures. He came to Ireland as manager of GFD's Dublin office in 1935.

"Bobbie" McKew was a vitalising influence and did wonderful work for British pictures in the Irish market in the years immediately after World War II; he was a founder-member of the Irish Cinematograph Benevolent Fund and a former Chairman of the Irish Advisory Committee of the KRS. He is survived by his widow, a son and two daughters.—**Maxwell Sweeney.**

Reviews for Showmen

Edited by JOSH BILLINGS

New films at a glance

Title and Renter	R.T. and Certificate	Stars	Remarks	Box-Office Angle
*City Of The Dead, The (British Lion)—British	78 min. (X)	Christopher Lee ... Betta St. John Dennis Lotis	Eerie supernatural melodrama describing witch-hunting in Massachusetts. Acting adequate, American atmosphere convincing and photography good, but hocus pocus hard to take	So-so British "creep" (NC)
*Clue Of The Twisted Candle (Anglo Amalgamated)—British	61 min. (U)	Bernard Lee ... Colette Wilde David Knight	Pocket "Edgar Wallace" telling how alert "cop" solves ticklish murder mystery. Story ingenious, characters theatrically effective, light relief apt, twist ending showmanlike and staging up to scratch	Good British "second" (C)
*Criminal, The ... ... (Anglo Amalgamated)—British	96 min. (X)	Stanley Baker ... Margit Saad Sam Wanamaker	Stark, yet polished, "big house" melodrama, illustrating the anatomy of an incorrigible thief. Tale holding, Stanley Baker outstanding in name part, supporting crooks and police officers sharply drawn, sex asides frank, highlights rugged, climax salutary and backgrounds authentic	First-rate British adult fare (NC)
†Dinosaurus! ... ... (Rank)—U.S	82 min. (A)	Ward Ramsey ... Kristina Hanson Gregg Martell	CinemaScope and De Luxe Color science fiction "leg-pull" dealing with antics of prehistoric monsters. Yarn alternately comic and serious, players eager, model work clever, thrills big and photography first-class	Capital novelty booking (C)
Love Now—Pay Later ... (Gala)—German	107 min. (X)	Belinda Lee ... Walter Rilla Claus Wilcke	Part-factual German sex melodrama, given English sub-titles, about Rosemarie, Frankfurt's notorious call-girl. Acting sound, atmosphere and detail authentic and star and title values obvious, but story both sordid and protracted	Cheap industrial hall catchpenny (NC)
*Not A Hope In Hell ... (Archway)—British	77 min. (U)	Jon Pertwee ... Sandra Dorne Richard Murdoch	Comedy covering masculine woman customs officer's unequal battle against wily village smugglers. Jokes clean if not clever, team popular, direction uninhibited and staging adequate	Passable secondary hall quota (C)
Private Property ... (Cross-Channel)—U.S	80 min. (—)	Corey Allen ... Kate Manx Warren Oates	Unvarnished "romantic" melodrama concerning the seduction of a comely sex-starved housewife by vicious, down-at-heel beatniks. Subject gamy and gross, but acting brilliant, direction imaginative and photography effective	Money-spinning off-beat offering (NC)
*Surprise Package ... (Columbia)—British	99 min. (U)	Yul Brynner ... Mitzi Gaynor Noel Coward	Satirical comedy, unfolded on a Greek island, about a former U.S racketeer and a deposed king, brought together through dizzy circumstances. Story sketchy, acting uneven and direction laboured, but settings authentic and selling angles obvious	Moderate British title and star light booking (C)
†*Too Hot To Handle ... (Warner-Pathe)—British	100 min. (X)	Jayne Mansfield ... Leo Genn Carl Boehm	Garish Eastman Color melodrama, strongly sexed, dealing with rivalry of Soho strip-tease club owners. Tale lurid, but cast resourceful, treatment slick, romantic asides agreeable, rough stuff hearty, girls glamorous, song and dance ensembles expertly staged and climax tense	Exploitable British title and star tough joint proposition (NC)

(C) SUITABLE FOR CHILDREN. (CC) EXCELLENT FOR CHILDREN. (NC) NOT FOR CHILDREN.
*BRITISH QUOTA PICTURE † IN COLOUR

The Criminal

Anglo Amalgamated. British (X). Featuring Stanley Baker, Margit Saad and Sam Wanamaker. Produced by Jack Greenwood. Directed by Joseph Losey. Screenplay by Alun Owen. Director of Photography, Robert Krasker. Musical Director, Johnny Dankworth. 8,767 feet. Release January 9, 1961

UNVARNISHED British crime melodrama, hingeing on a "big house." It concerns an incorrigible crook who successfully organises a large-scale racecourse robbery, but falls foul of his accomplices, as well as the police, gets entangled in an attractive skirt and finally bites the dust. The criminals' vicious code is vividly interpreted, there are graphic and disturbing impressions of prison life and the sex asides fairly crackle. Its cast, headed by Stanley Baker, and the direction are outstanding, authentic atmosphere and detail further heightens salient situations, and no punches are pulled at the grisly, yet showmanlike, fade-out. First-rate British adult fare.

Story.—Johnny Bannion, a hardened criminal, plans a racecourse hold-up from his prison cell. On his release, Mike Carter, a former associate, informs Johnny he knows an individual who can dispose of the loot. At a party, Johnny meets Suzanne, a ravishing foreign girl, is infatuated by her and ditches Maggie, his old flame. The robbery goes smoothly and forty thousand pounds are grabbed, but Johnny foolishly pockets five hundred and fifty before burying the rest in a remote field. Maggie tips off the police, the notes are traced, and Johnny is arrested. He returns to the same prison, but won't tell his "friends" where he has hidden the "doug Inside contacts give Johnny a working o but he still remains mum. Carter and his n desperate, kidnap Suzanne, Johnny breaks and then follows a tremendous fight for money. Johnny, mortally wounded, dies as nears the field, leaving Suzanne alone. Carter and his confreres dig frantically with results.

Production.—The picture suggests that cri rarely pays and hints that prisons breed m criminals than they reform, but never morali Primarily the anatomy of a crook, its vital sta tics tot up to frank and suspenseful melodra spectacularly culminating in "curtains" for wrongdoer. Stanley Baker contributes a pow ful portrayal as born criminal Johnny, Mar

continued on page 14

Your Films

by JOSH BILLINGS

West End

I W delighted to read the rave notices given phia Loren for her stint in "It Started Naples" (Paramount—VistaVision). The cu aceous, volatile and talented Italian charme hasn't been too happily cast lately, but sh comes back into her own in "It Started in Naples."

But much as I and the critics enjoyed her performance, there is one person who will relish it even more—Jimmy Pattinson of Twentieth Century-Fox. He's launching the eagerly awaited "The Millionairess" (Twentieth Century-Fox—CinemaScope—British), co-starring Sophia Loren and Peter Sellers, at the Carlton, Haymarket, on October 20, and Sophia Loren's grand performance in "It Started in Naples" must boost "The Millionairess's" stock.

Jimmy Pattinson and Paramount's Fred Hutchinson are "old chinas," but all the same Jimmy can hardly do less than give Fred a box of cigars for Christmas. One good turn, even if it's accidental, deserves another!

The business done by "It Started in Naples" at the Plaza over the weekend was topnotch, but, although it's certain to keep it up, the comedy must leave on October 5. The next day "Psycho" (Paramount), Alfred Hitchcock's chiller, returns for a short season.

The amazing thing about "Psycho" is the way it's ridden the violent press storms to stupendous box-office success. One startling conclusion can be drawn from this and that is that the cash customers obviously pay more attention to film advertisements than reviews.

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COLUMBIA'S "Strangers When We Meet" (CinemaScope), a lush and frank marital melodrama, is the only other newcomer to the West End. It got off to a satisfactory start at the Odeon, Leicester Square, and its star values and compelling feminine appeal should see it safely through. Incidentally, "Bells Are Ringing" (MGM—CinemaScope), the Judy Holliday—Dean Martin comedy, finished well on the right side.

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THERE are no ifs or buts about "Let's Make Love" (Twentieth Century-Fox—CinemaScope). The Marilyn Monroe-Yves Montand romantic comedy with music has definitely set the Carlton, Haymarket, alight. It's attracting the carriage and the public transport trade and receiving enthusiastic applause from both. All too few films these days have universal appeal. "Let's Make Love" has just embarked on the first leg of its London release and can hardly fail to do a burster.

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"OCEAN'S ELEVEN" (Warner-Pathe—Panavision) is still going great guns at the Warner Theatre. I fancied the chances of this star-decked comedy crime thriller from the beginning and confidently anticipate it hitting the jackpot when it visits the suburbs, starting October 10.

IT WOULD be an exaggeration to say that "The Fugitive Kind" (United Artists) contains popular ingredients, but such is the chemistry of Tennessee Williams's last opus that it's filling the London Pavilion. Work that one out!

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THERE'S always room for a rousing western, even in the Piccadilly precinct. Proof? The success of "One Foot In Hell" (Twentieth Century-Fox—CinemaScope) at the Rialto, Coventry Street. Last week's receipts equalled the first, although the film was on release.

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"POLLYANNA" (Disney) shows no signs of flagging at Studio One, Oxford Street. It's doing first-class matinee and evening business and all classes and ages are finding the comedy melodrama immensely enjoyable. Definitely a welcome change from slapstick and sex!

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NORMAN WISDOM'S newest comedy, "There Was a Crooked Man" (United Artists—British) has been holding its own at the Astoria, Charing Cross Road. On Thursday, "To Hot to Handle" (Warner-Pathe—British), an X certificate striptease melodrama, moves in. I can hardly wait to read the press notices.

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THE RANK "double bill," "Piccadilly Third Stop" (British) and "Three Moves to Freedom" (German), definitely caught on at the Leicester Square Theatre. Today, "Surprise Package" (Columbia—British), a satirical comedy, arrives.

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DURING weekends the Columbia unit programme, "All the Young Men" (American) and "Anna of Brooklyn" (Technirama—Italian), has been scoring at the Odeon, Marble Arch, but the weekday takings haven't been so hot. This was expected.

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THERE was a switch at the Ritz last Monday. "Doctor In Love" (Rank—British) took over from "Dentist in the Chair" (Renown—British). "The Dentist" amply paid for its board, and "Doctor in Love," which, by the way, established an all-time record during its release on the Rank Circuit, is certain to cash in.

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I HEAR that "Jazz on a Summer's Day" (Hillcrest) got off to a terrific flyer at the Cameo-Poly, Regent Street. I'm not surprised for the Cameo-Poly is just the hall for it. But don't get the idea that the Circuits turned the picture down flat. They've all given it a trial, but you'd hardly believe it if you'd read the scribes. And what's the second feature at the Cameo-Poly? Only "Some Like it Hot" (United Artists)!!!

"THE NUDIST STORY" (Eros—British) goes merrily on its unblushing way at the Cameo-Royal, Charing Cross Road. Billed as "Nature in all its innocent beauty," it must be appealing to aesthetics as well as hoi polloi!

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I UNDERSTAND "Home From The Hill" (MGM—CinemaScope) goes into the Queen's, Bayswater, for a short season. When you think of some of the films which have had a West End showing, it makes you wonder why room couldn't have been found for this strong melodrama, starring Robert Mitchum and Eleanor Parker.

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"SOUTH PACIFIC" (Twentieth Century-Fox—Todd-AO) is doing as well as ever at the Dominion, Tottenham Court Road, and playing to large audiences all over the country. "Can-Can" (Twentieth Century-Fox—Todd-AO), also scoring fluently, will stay at the Metropole, Victoria, until just before Christmas.

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THERE are matinees daily at the Empire, except Sundays, but "Ben-Hur" (MGM—Camera 65-Panavision) has no trouble filling every seat and will soon be completing its first year. The super-super is playing in key situations as well and meeting with like success.

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THE LATEST of the "hard ticket" jobs, "Song Without End" (Columbia—CinemaScope), is steadily building at the Columbia Theatre, Shaftesbury Avenue. A glossy musical, the film's had to feel its way.

On release

THE MOST interesting release news is about "The Nun's Story" (Warner-Pathe). The picture covered the country pretty fully on a "hard ticket" basis, yet, in spite of this, it's now doing far above average business on the ABC Circuit at normal prices. Believe it or not, "The Nun's Story" has collected over half a million pounds since it first opened at the Warner Theatre on July 23, 1959.

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AS I'VE already stated, "Psycho" (Paramount) has proved that nothing can stop the public from seeing what it wants to see—not even the press. Thanks to a brilliant advertising campaign the X certificate "shocker" started with a bang and it's gone from triumph to triumph.

\+ + +

COLUMBIA'S "Suddenly, Last Summer" (British) had a highly profitable, if slightly patchy, first week. The Tennessee Williams melodrama is, of course, an intelligent "creepie" and its highbrow approach rather limits its appeal. Lucky, Elizabeth Taylor, no mean box-office star, is in its cast!

\+ + +

THERE is nothing inhibited about "The Brides Of Dracula" (Rank-Universal—British), which, needless to say, has been going over big

continued on page 15

PROSPER WITH ANGLO!

THE PUBLIC HAVE PRO T

LET'S MA E

2ND WEEK-END AT THE CARLTON BIGGER THAN THE FIRST!

HELD OVER FOR 4 & 5 GREAT WEEK!

20th Century-Fox presents

MARILYN MONROE
YVES MONTAND
FRANKIE VAUGHAN

JERRY WALD'S Pro ti

LET'S

CO-STARRING

TONY RANDA

DIRECTED BY

GEORGE CUKOR · W N

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A CINEMASCOPE PICTURE

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REVIEWS

–continued from page 10

Saad, seen practically nude, is an exotic as Suzanne. Sam Wanamaker registers as the ruthless Carl, and Jill Bennett rises to emotional heights as the scorned Maggie. Its supporting types, too, convince. There are a few genuine human touches, but for the most part the film eschews the sentimental in its realistic approach to the events. cops and robbers theme. The prison backgrounds are authentic, but now and again the dialogue is hard to catch and the musical accompaniment lacks discipline. Minor faults in an opus whose keynote is harsh, uncompromising action.

Points of Appeal. Gripping tale, stark, sharp characterisation, shrewd and incisive direction, sex, rugged highlights, title and obvious exploitation angles.

Too Hot to Handle

Warner-Pathe. British (A). Photographed in Eastman Color. Featuring Jayne Mansfield, Leo Genn and Carl Boehm. Produced by Phil C. Samuel. Directed by Terence Young. Screenplay by Herbert Kretzmer. Director of Photography, Otto Heller. Musical Director, Eric Spear. 9036 feet. Release December 12, 1960

GARISH romantic melodrama, titivated with near-nudity and songs. Photographed in Eastman Color, it tells of fierce rivalry between Soho striptease club owners and lasts until a hot, yet big-hearted, momma puts her "hero" behind bars for his own good. The key male characters are hardly an endearing lot, but, nevertheless, make lively company and wage war relentlessly against dazzling night haunt backgrounds. Its romantic asides and dance ensembles, expertly staged, effectively break up the rough stuff and the ending is salutary. Exploitable British title and star "tough joint" proposition.

Story. Robert Jouvel, a French journalist, commissioned to write an article on London's night life, uses the Pink Flamingo, a Soho club run by suave Johnny Solo, as his headquarters. Robert is disgusted when Johnny engages Pony Tail, a fifteen-year-old, as a "stripper," and Midnight, a glamorous cabaret star, eager to marry Johnny, doesn't approve, either. Meanwhile, Novak, Johnny's manager, and Dinelli, a rival club king, conspire to bust Johnny. Eventually Johnny discovers Novak's treachery, but the showdown is interrupted by the news that Pony Tail has been murdered by Arpels, a wealthy lecher. Police Inspector West investigates, but only Robert and his girl friend, Lilliane, an aloof dancer who had fled from West Germany, tell the truth. Finally, Midnight learns that Johnny was out to shoot Novak, although he had promised he wouldn't, and she squeals for Johnny's good.

Production. The picture moves at a brisk pace, and the bizarre trimmings cunningly insulate its seamy plot. Jayne Mansfield sings adequately, meets all acting demands and makes the most of her fabulous upholstery as Midnight. Leo Genn seizes his opportunities as the elegant and ruthless Johnny. Carl Boehm and Danik Patisson establish a popular heart interest as Robert and Lilliane. Christopher Lee registers as the shifty Novak, and Barbara Windsor strikes a tragic note as the ill-fated Pony Tail. The settings are lush and Otto Heller's brilliant photography puts the finishing touch to a "rill mill" for scandal-loving and sensation-seeking "ninepennies."

Points of Appeal. Holding, if rotty, tale, stars, glamour girls, ragged highlights, tuneful songs, plush presentation, title and Eastman Color.

Surprise Package

Columbia. British (U). Featuring Yul Brynner, Mitzi Gaynor and Noel Coward. Produced and directed by Stanley Donen. Screenplay by Harry Kurnitz. Director of Photography, Christopher Challis. Musical Director, Benjamin Frankel. 8,920 feet. Release November 7, 1960

SATIRICAL comedy, set on a Greek island. Adapted from Art Buchwald's book, it's about a former U.S racketeer and a deposed king who are brought together in dizzy circumstances and eventually find "honest" employment as joint operators of a lush casino. Noel Coward plays the "merry monarch." Mitzi Gaynor supplies the feminine interest, and Yul Brynner is the ex-mobster, but they and the hand-picked supporting cast wage an unequal battle against uneven direction and a loose script. Funny at times, but too clever by half, the opus belies its intriguing label. Moderate British title and star light booking.

Story.—Nico March, a tax-evading racketeer, is deported from the U.S to his native Greece, leaving behind a suitcase containing a substantial nest egg. Nico arrives at Kadmos, an isolated Greek island, and excites the curiosity of not too scrupulous folk, including Pavel, ex-king of Anatolia, who offers to sell Nico his jewelled crown for a million dollars. Meantime, Nico requests that his suitcase be sent on, but his old gang despatches Gabby, his girl friend, instead. Nico, aided by Tibor, a whacky Hungarian, thinks up a number of schemes to make money, but they misfire and he plans to steal the crown. Gabby objects, particularly as Stavrin, an idealist, tells her it was stolen from a monastery and is cursed. However, Nico goes ahead, but Tibor purloins the crown and is shot, and it finally falls into Stavrin's hands. Nico then decides to marry Gabby and go straight, and at the fade-out he and Pavel are successfully running a posh casino.

Production.—The picture's opening parody on gangster double-crossing is bright, but its satire loses bite soon after the action switches to the Greek island. Yul Brynner rants too much as the bald-pated Nico, but Noel Coward makes every line tell and can be forgiven his painful rendering of the one song as ex-king Pavel, and Mitzi Gaynor flouts her figure engagingly as Gabby. Guy Deghy introduces a clever cameo as Tibor and the other roles are more than adequately filled, but to little avail. Stagy direction and a theatrical script spike the players' and the film's chances. It has a few moments of suspense, but they fail to sharpen its humour and even the ex-king's "lovelies" bore. As for the authentic exteriors, the journey was hardly necessary.

Points of Appeal. — Title, stars, British label and U certificate.

Dinosaurus

Rank-Universal. American (A). CinemaScope. Photographed in De Luxe Color. Directed by Irvin S. Yeaworth, Jr. Featuring Ward Ramsey, Kristina Hanson and Gregg Martell. 7,489 feet. Release not fixed

SCIENCE-FICTION "leg-pull," finely photographed in CinemaScope and De Luxe Color. It concerns two prehistoric monsters and a prehistoric man who emerge from Nature's deep-freeze and create a furore on a tropical island. Now and again the line between the serious and the comic is not too clearly defined, but thanks to an eager cast and clever trick cameramen the overall is good fun and a bloodless chiller. Incidentally, it's got an A certificate, but is equally suitable for juveniles and adults. Capital novelty booking.

Story.—While building a new harbour in the tropics, Bart Thompson, an engineer, disturbs two dinosaurs, one carnivorous and the other herbivorous, and a prehistoric man. Betty, comely daughter of a local scientist, spots the monsters, revived by lightning, gives warning and Bart and Mike Hacker, a rapacious manager, make defence preparations. Meantime, Julio, Hacker's ill-treated foster-son, runs away and he and the prehistoric man become chummy. Later, the carnivorous beast goes on the rampage and Julio, Betty and the prehistoric man take shelter in a cave. Hacker gets troublesome just as the cave begins to collapse, but Bart saves Julio and Betty, and the prehistoric man dies supporting the crumbling roof. Hacker fails to survive, the vegetarian monster expires in a quicksand, and the other's trail of terror ends when Bart knocks it over a cliff. Danger passed, Betty marry and adopt Julio.

Production.—The picture has two p. good gimmicks, the prehistoric man's fri and the vegetarian dinosaur's dog-like to the small boy, and the human inte humour arising from each securely spectacular highlights. Gregg Martell i as the amiable cave-man, Alan Roberts ates as the wide-eyed Julio, and Kristi son and Ward Ramsey make the mos conventional heart angle as Betty and B Fred Engelberg rather overdoes the he as Hacker. The direction is a trifle but fun predominates, and the whole th entertains.

Points of Appeal.—Jolly and exciting pelling juvenile slant, excellent photogr resting title, CinemaScope and De Lux

Private Property

Cross-Channel. American. (No ce ated) Directed by Leslie Stevens. Featuring cted Allen, Kate Manx and Warren Oates. feet approx. Release not fixed

SIZZLING sex melodrama, with psych iatric overtones. It's about two crummy beatni who come to sticky ends while planning a oung married woman's seduction. The actin and direction are brilliant and it has no difficulty in stimulating the imagination, but culminates on a salutary note. The staging is modest, but clever lensing conceals the lack of production polish. Provocative, to say the least, it'll make both high- and low-brow audiences sit up. Money-spinning off-beat offering.

Story.—Duke, a handsome, intelligent, but savage, beatnik, and Boots, his dim-witted buddy whom he taunts about his sexual inexperience, live by petty chiselling. Ann, love starved wife of Roger, an insurance agent, catches the eye they trail her to her home and wat he swimming naked. Posing as a gardene Dak calls on Ann and woos her, intending her over to Boots. After lengthy a Ann falls for Duke, who now desires her, bu Boots, flashing a knife, intervenes. Boots unable to take advantage of the situa on, bu threatens Ann if she tells Duke. The latter thinking Boots has raped Ann, goes berserk fights Boots and kills him. Duke then turns on Ann, but Roger makes a timely appearance, and there is a struggle between the two men During the scrap, Ann shoots Duke dead, but doesn't reproach herself.

Production.—The picture delves into the minds of the three principal characters and ar some startling conclusions before it's th Kate Manx is tantalizing as the nympho Ann, Corey Allen contributes a fascinating in evil as the cunning and depraved Warren Oates is equally effective as the m Boots, and Robert Wark registers as The cameraman ably supports the directo there is commendable economy of dialogu letter in the Censor's alphabet, not even th meets this situation!

Points of Appeal.—Sensational story, s acting and direction and tremendous exp tion angles

The City of the Dead

British Lion. British (X). Featuring Christo Lee, Betta St. John and Dennis Lotis. Prod by Donald Taylor. Directed by John M Screenplay by George Baxt. Director of Ph graphy, Desmond Dickinson. Musical Dir Douglas Gamley. 7026 feet. Release Nove 21, 1960

SUPERNATURAL melodrama, unfolded New England village. It describes a mo witch hunt and ends Dracula-like with the d disciples being cremated and the heroine's minute escape from an early grave. The ma of its players put up a brave show in te circumstances, and the cameraman's on his but, despite painstaking treatment, the X c ficate hocus pocus is undeniably "fourth fo So-so British "creepie."

Story.—Some two hundred and fifty

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elwyn, a witch, and others, sold Lucifer in Whitewood, Massa- Marlow, an attractive student, is sit Whitewood by Driscoll, her She stays at the Ravens Inn, Newless alias Elizabeth Selwyn, and, following many strange ex- made a human sacrifice by Mrs. a witchcraft ceremony. Nan's rd, and her boy friend, Bill, lped by Patricia, granddaughter of blind vicar. Later, Patricia is prepared for sacrifice, but Bill, ly injured, manages to lay the he Cross over the witches. They, s. Newless and Driscoll, are burned, rescues Patricia.

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n.—The picture's trouble is that it between two stools—it has neither of the Edgar Allan Poe thrillers stained exuberance of the Dracula rs. Betta St. John meets emotional s the menaced Patricia, Venetia s comely as the shortlived Nan, and ssel confidently straddles a broomstick Newless, but Dennis Lotis is much too Richard, Christopher Lee fools nobody oll, and Tom Naylor gets few chances His seventeenth century prologue has but the "follow-through" is faulty. City of the Dead" seldom grips, never

Points of Appeal.—Arresting, if somewhat misleading title, well-known players, good technical presentation and quota ticket.

Clue of the Twisted Candle

Anglo Amalgamated. British (U). Featuring Bernard Lee, Colette Wilde and David Knight. Produced by Jack Greenwood. Directed by Allan Davis. Screenplay by Philip Mackie. Director of Photography, Brian Rhodes. Musical Directors, Michael Carr and Francis Chagrin. 5,508 feet. Release October 24, 1960

POCKET "Edgar Wallace," expertly presented. It tells how a police superintendent solves a ticklish murder mystery, and springs a surprise at the finish. The actual plot is far fetched, but a talented cast and a resourceful director successfully capture the author's gift for slick narration and turn its theatricalities into amusing and exciting tabloid "whodunnit." Good British "second."

Story.—Viney, secret associate of Ramon Kara- , a foreign financier, calls on John Lexman, young man-about-town, there is trouble over threatening letter, guns are drawn and John ots Viney. Chief Detective Superintendent eredith and his aide, Sergeant Anson, visit radis in his closely guarded West End study, he refuses to support John's alibi. John gets imprisonment, but Meredith secures his ease and uses him to bait a trap for Karadis, o has been blackmailing Lady Buckland, a widow. Ultimately, Karadis is shot dead in sanctum. Meredith sifts the many suspects, oves that John killed Karadis and establishes otive.

Production.—The picture, which confirms yet ain that the late Edgar Wallace was a past aster at making fiction more exciting than fact, s never a dull moment. Bernard Lee oroughly convinces as the shrewd, determined Meredith. Stanley Morgan provides laughs as he not so stupid Anson, David Knight completely disarms as John, Francis De Wolffe nams effectively as Karadis, and Colette Wilde and Christine Shaw furnish a slight feminine angle. Curiosity is aroused at the start and artful interplay of intriguing character against appropriate backgrounds holds the interest until the twist ending. You couldn't crowd much more into an hour.

Points of Appeal.—Entertaining tale, popular and versatile team, handy footage, quota ticket and U certificate.

Not A Hope In Hell

Archway. British (U). Featuring Jon Pertwee, Sandra Dorne and Richard Murdoch. Produced by Roger Proudlock. Directed by Maclean Rogers. Screenplay by Raymond Drew. Director of Photography, Geoffrey Faithfull. 6,950 feet. Release not fixed

HAPPY-GO-LUCKY comedy, anchored to an English village. It centres on a hefty woman Customs officer who challenges wily smugglers, but loses the fight and finally takes a mighty swig of illicit liquor. The characters are drawn from stock, but the equally well-known players put some fresh life into them, and the staging is adequate. Passable secondary hall quota.

Story.—Cy Hallam, a young American studying British Customs and Excise methods, is assigned by Miss Applejohn, a burly Customs executive, to investigate smuggling at Hell, a West Country village. Posing as press agent for Diana Mallory, an alluring American tv star, Cy stays at an inn run by Dan Evershed, henchman of Bertie Bernard, the gang's smooth boss. Later, Miss Applejohn arrives, but, after some slaphappy action, involving a runaway steamroller, she gets tight and joins the smugglers. At the same time, Cy falls for Jean, the squire's comely daughter, and buys Dan's inn, and Dan, engaged by Diana for American tv, reveals that he is actually an earl. Diana accepts Dan's proposal, and Miss Applejohn, still tiddly, tells the Customs what they can do with their job!

Production.—The picture is a new comedy, yet, oddly enough, most of its jokes have an aura of nostalgia. Massive Judith Furze, who, incidentally, doesn't receive star billing, literally carries all before her as Miss Applejohn, and Richard Murdoch, Jon Pertwee, Sandra Dorne, Tim Turner and Claude Hulbert head the supporting cast. The director keeps things moving, and the settings meet modest demands. Its title could be prophetic, but the overall should tickle the undemanding.

Points of Appeal.—Simple humour, popular cast, British label and U certificate.

Love Now—Pay Later

Gala. German (X). Directed by Rudolf Jugert. Featuring Belinda Lee, Walter Rilla and Claus Wilcke. 9,731 feet. Release not fixed

PART-FACTUAL German sex melodrama, with English sub-titles. It concerns Rosemarie, the notorious Frankfurt call girl, who made things hot for her clients, but finally got fatally singed. It has quite a competent cast and the staging is adequate, but the central character, a tart by choice and a two-timer at that, fails to elicit much sympathy. Hard, squalid and protracted, the overall has little to recommend it, apart from its title. Cheap industrial hall catchpenny.

Story.—Rosemarie, born of impoverished parents, does menial labour in a workhouse and then walks the streets. She soon seeks bigger game, borrows money, takes an elegant apartment and attracts influential men. Woltikoff, a wealthy Russian, offers her his protection, but she refuses to play straight by him. He finds out, dies suddenly and Rosemarie again goes it alone. She meets other men, but is less choosy and finally comes to a mysterious and violent end.

Production.—The picture opens on an intriguing note, but once the "heroine" starts her own "business" the action becomes bed-ridden and a bore, and even the shock climax falls flat. Belinda Lee's acting is unsubtle, but she definitely has the facial and physical assets as Rosemarie, and Walter Rilla, Paul Dahlke and Claus Wilcke head a sound supporting team. The director takes the documentary approach, but there are far too many detours. It's not just a prostitute's compendium, but a streetwalker's tome.

Points of Appeal.—Title and star.

Shorts

Rank

THE ROCKET-AGE LANCERS. British (U). 820 feet.—In this Look At Life short we see that crack cavalry regiment the 9th Queen's Royal Lancers at work and recreation. Now to be amalgamated with the 12th Royal Lancers, the regiment still maintains its interest in horses as befits it as the introducers of polo to this country in the 1880's. A colourful one-reeler that pinpoints the changing face of the modern Army. Very Good.

KEEPING FIT. British (U). 820 feet.—A lighthearted Look At Life one-reeler showing some of the many usual and unusual ways in which people in Britain strive for physical fitness. They include courses at the Central Council of Physical Recreation, at a health centre in the West End and a nature cure centre. Other earnest seekers after health are seen taking early morning dips, pedalling grimly on indoor cycles and practising both Yoga and Judo. Good.

SOLENT SATURDAY British (U). 820 feet.—Yacht racing in and around Southampton Water, fun on beach and in pleasure craft and shots of the Royal Yacht "Brittania" at anchor off Cowes are all seen in this attractive Look At Life short. Notable are the close-ups of Prince Philip and his friend, Uffa Fox, sailing the former's Flying-fifteen. Very Good.—B.W.

YOUR FILMS

—continued from page 11

with the masses. Like the crowd, I prefer my horror fare served straight. Make a beeline for "The Brides of Dracula."

\+ + +

"THE LOST WORLD" (Twentieth Century-Fox—CinemaScope) finished well in the money. The bizarre interpretation of Conan Doyle's classic has given all ages a laugh and a thrill.

\+ + +

AS EXPECTED, "Inherit The Wind" (United Artists) is doing better in good- than low-class halls, but favourable word-of-mouth advertising has started to narrow the gap. All who've seen the "monkey trial" melodrama rave about Fredric March's and Spencer Tracy's magnificent acting.

\+ + +

"ONE FOOT IN HELL" (Twentieth Century-Fox—CinemaScope) has, by all accounts, opened promisingly. The all-star western certainly gives action lovers good value for money.

\+ + +

THE RENOWN comedy, "Dentist In The Chair" (British), collected a pretty penny during its London runs. The returns from provincial halls were even higher and the total to date makes nice reading.

\+ + +

MUCH THE same goes for "Light Up The Sky" (British Lion—British). It's scoring fluently in the suburbs, but its pre-release returns will take some beating.

\+ + +

"THE GREEN MARE'S NEST" (Cross-Channel—Franscope—French) is definitely a crowd puller. But I must warn you that it earns its X certificate and is a bit too gamy for family halls.

\+ + +

I NEVER thought there'd be a reissue programme to compare with Rank's British "Doctor In The House" and "Genevieve," but there is. Rank's Anglo-American "twin-set," "A Town Like Alice" and "The Glenn Miller Story," has been fairly coining money. Grab it!

RENTERS' NEWS

'Ben-Hur' is getting near the 20-million dollar mark

"BEN-HUR's" reserved-seat engagements in the United States and Canada alone have already achieved a total box-office gross of more than 19,000,000 dollars.

Every engagement that has been played to date is still running. Eleven theatres in the U.S and Canada have now been playing "Ben-Hur" for nine months or longer. In England, it has been playing to capacity at the Empire, Leicester Square, for nearly 10 months, and the demand for seats is still so intense that matinee performances will now be presented every day, except Sundays.

Capacity

The Empire, Leicester Square, topped the sterling equivalent of 1,000,000 dollars some months ago—and is now well on its way towards the second million. Now the picture is also playing to capacity in Birmingham, Dublin and Glasgow.

It will open in 18 new foreign cities before Christmas, including Rome and Brussels, October 7 and Berlin, October 21. Other dates are: Adelaide, September 22; Brisbane, September 28; Amsterdam, October 7; Antwerp, Rotterdam and Munich, October 14; Geneva, October 15; The Hague, October 21; Lisbon, October 22; Hamburg, October 28; Dusseldorf, Milan and Cologne, November 4; Frankfurt, November 10; and Hanover, November 18.

"Ben-Hur" is at the moment playing to capacity business in Tokyo, Osaka, Sydney, Melbourne, Paris, Montevideo, Bombay, Nagoya, Perth, Calcutta, Fukuoka, Caracas, Johannesburg, San Juan, Santiago, Lima, Singapore, Manila and Buenos Aires.

New release date for 'Watch Your Stern'

GENERAL release on the ABC circuit of Anglo Amalgamated's new Peter Rogers' comedy, "Watch Your Stern," will now commence on Monday, October 24, in partnership with "The Clue of the Twisted Candle," first in the Edgar Wallace series. The circuit release date was previously announced as Monday, October 31.

The film will be showing in the Queen Mary, October 6, the Queen Elizabeth October 13 and the Empress of Britain October 14. It will also be going on the winter cruise of the Johann Van Oldenbarnevelt.

After the first showing at the Forum, Jersey, "Watch Your Stern" is doing equally good box-office business on its second pre-release showing at the Picture House, Douglas, Isle Of Man.

The comedy was given a tremendous reception from a capacity house on its opening night and so great was the word-of-mouth publicity that the takings shot even higher on the following day, establishing an all-time record for any Anglo picture ever to play the theatre.

Directed by Gerald Thomas, "Watch Your Stern" stars Kenneth Connor, Eric Barker, Leslie Phillips, Joan Sims, Noel Purcell, Hattie Jacques with Spike Milligan and Eric Sykes and guest star Sidney James.

'Scoundrels' is an international success

THE Associated British comedy "School for Scoundrels," which did so well in Britain, is now achieving a similar success abroad.

For example, the film, which stars Ian Carmichael, Janette Scott and Terry-Thomas, has had an unprecedented opening week at the Towne Cinema, Toronto, Canada, where, destined for a six-months' run, it took over eight thousand dollars in the first seven days.

It is now in its ninth week in Sutton, New York, and American audiences are enthusing over it, fully appreciative of the "one-upmanship" angle of the picture.

Pleased with its popularity, Warners have taken it for a Continental opening in Paris, in Rome and in Berlin during the next month.

Released in this country by Warner-Pathe, "School for Scoundrels" is based on the novels of Stephen Potter, is directed by Robert Hamer, and produced by Hal Chester. It is proving to be one of the biggest-grossing pictures for Associated British this year.

● Because of the continued expansion of Regal Films International, it has installed additional telephone lines. GERrard 9372 (5 lines).

'PSYCHO' COMING BACK TO THE WEST END

Owing to its phenomenal success ... mount is bringing Hitchcock's "Psy... back to the Plaza, London, for a season of two weeks commencing Sep... 29.

The film is breaking records ... Oxford Picture House, Manchester, ... the first two weeks of London ... north-west and north-east, the recei... 72 theatres totalled £88,810.

Newman-Ritt will make five for Paramount

JACK KARP, Paramount studio head, has completed a deal with the company headed by Paul Newman and Martin Ritt to produce five pictures for Paramount release.

Newman will star in three of the five films to be made over a period of several years.

Paul Newman, who recently starred in "Exodus," leaves for New York and Paris in October, accompanied by his actress-wife, Joanne Woodward. They will co-star in "Paris Blues," a Pennebaker production for United Artists, which Martin Ritt will direct.

'Suddenly, Last Summer' still going strong

AFTER a record-breaking 17-week exclusive West End engagement at the Columbia Theatre, the controversial picture "Suddenly, Last Summer" continues to score in box-offices all over the country.

Sam Spiegel's Horizon British production for Columbia has done boom business in every situation it has so far played, and on its pre-release engagement at the New Victoria in London, business has been unprecedented.

In three important pre-release situations along the south coast—at Brighton, Exeter and Plymouth—"Suddenly, Last Summer" has achieved the highest figures on record for a Columbia release at these holiday centres.

From Birmingham, Leeds, Liverpool, Sunderland, Newcastle, Edinburgh (at two situations) and Glasgow come reports of terrific business.

'Home from the Hill' premiere next week

MGM's Sol C. Siegel production, "Home from the Hill," starring Robert Mitchum ... Eleanor Parker is to have a special London premiere at the Queens, Bayswater, on Sunday, September 25.

The picture was directed by Vincente Minnelli in CinemaScope and Metrocolor.

Good news about Anglo comedies

ANGLO'S "Carry on Nurse" is now in its seventh week at the Grand Theatre, Perth, and business has been excellent throughout.

"Carry on Constable," at Sydney, opened ... to very good figures during the first five days.

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GOLDEN ORANGE SQUASH 1/-
also ORANGE or LEMON 6d
Firm favourites with every audience
Kia-Ora Cup Squash Dept. 33 Rushworth St., London, S.E.1 WAT 3063

...usiness is being maintained says ...itish Empire Films (Pty.), Ltd.

...Over," Anglo's other Peter ...n, is booked for a season at ...heatre, The State, so that Anglo ...ns playing concurrently there.

... is equally enthusiastic with ...Over" in its seventh week of ... at Christchurch, and "Carry ... at Timaru has exceeded the ...r any "Carry On" film at that

Hung...ian folk dancers to be ...ilmed by Disney

WALT ...SNEY Productions is to make a ...m of Hungary's State Folk Dance Ensemble.

When c...mpleted, it will be used by Disney as part of a ...ull-length film on European folk-lore. Work on ...e film began on September 14. After ...ehearsal... shooting will take 25 days.

The ensemble will perform nine Hungarian dances, ...nd there will be special items by the ensemble's musicians and singers.

J. Beimann, head of Disney's European Department, recently spent eight days in Hungary to make final arrangements for the shooting.

World premiere of Blitz feature

A GLITTERING world premiere was arranged by Lion International in New Zealand to launch the wartime film, "Blitz on Britain," which depicts England's stand against the Nazi air attacks.

The premiere, at the Regent Theatre, Auckland, on September 16, was timed to coincide with "Battle of Britain Week" in commemoration of the 20th anniversary of the blitz. It was attended by many of the airmen who took part in the fight, together with Sir Keith Park, who was Air Officer Commanding 11 Group in the Battle of Britain, Lady Jordan, widow of Sir William Jordan, New Zealand High Commissioner in London during the war, P. G. Connolly, Minister of Defence, and the Chief of Air Staff, Air Vice-Marshal M. F. Calder.

The audience heard a specially recorded message from Britain's Chief of Air Staff, Air Chief Marshal Sir Thomas C. Pike.

"Blitz on Britain" was compiled from official film shot by both the Germans and the British during the war. It is being distributed in the United Kingdom by British Lion Films and overseas by Lion International Films.

'Carry on Nurse' is a winner in Panama

"CARRY ON NURSE," which is being released in many overseas territories by JAROFD, recently recorded fine business in Panama.

Following an all-out launching, which included saturating the city with window bills and posters, the film ended a six-days run at the Lux cinema with a record gross.

The box-office take was the highest since the theatre began showing Rank films in October 1957.

Following its success at the Lux, "Carry On Nurse" was given a move-over run at the Drive-In cinema where it continued to draw tremendous crowds.

Alan White scores at personals

ABC's policy of taking the stars to meet the public is paying handsome dividends. Alan White who has arranged to make personal appearances at eleven minors' matinees began his tour at the Regal, Walham Green, and the Savoy, Acton, where he was mobbed by delighted crowds of youngsters both inside and out of the theatre.

The star appeared on the stage of each theatre and led the children in the popular Australian hit, "Tie Me Kangaroo Down, Sport." Big press coverage was given to the event in both districts.

Alan White was made an honorary member of the ABC Minors' Club.

'Pollyanna' races on

WALT DISNEY'S "Pollyanna" has continued in record-breaking form at the Studio One, Oxford Street, and cantered easily into its seventh week there.

"Pollyanna" is set for release during the Christmas period, and it will be supported on release with a big promotional campaign.

Directed by David Swift, "Pollyanna" stars Jane Wyman, Richard Egan and Karl Malden, and stars Hayley Mills in the title role.

continued on page 21

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"TROUBLE WITH EVE" – A.B.C. CIRCUIT–Cert 'U'

"THE HAND" – A.B.C. CIRCUIT–Cert 'A'

"THE MAN WHO COULDN'T WALK" – RANK CIRCUIT
Release October 17th–Cert 'A'

JUST COMPLETED:

"THE GENTLE TRAP" – Producer: Jack Parsons
Director: Charles Saunders

NEW PRODUCTIONS:

"THE BREAKING POINT" – Commences October 10th
Producer: Peter Lambert
Director: Lance Comfort

"KICK BACK" – A Foxwarren Picture for Butcher's
Distribution commences October 17th
Producer: Henry Passmore

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AND GUEST STARS

STANLEY HOLLOWAY - DENNIS PRICE - DORA BRYAN

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LISA GASTONI

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Screenplay by GEORGE FOWLER - HERB SARGENT - KEN ENGLUND

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Stars of stage and screen were Columbia's guests at the Odeon, Leicester-square, last week when the company premiered " Strangers When We Meet."
Above: Mike Frankovich with Lord and Lady Mancroft

COLUMBIA PREMIERE OF 'STRANGERS'

Above: Edie Adams, Mario and Mrs. Zampi, Ernie Kovacs; Sir Simon and Lady Marks, Nathan Millstein. Below: Jill Bennett; Dennis and Mrs. Lo
Yvonne Buckingham arriving at the theatre

RENTF ' NEWS

-continuec n page 17

CI CUIT RELEASES FOR THREE B TCHER'S FILMS

BUTC R'S has three features sold for circuit release, to ABC and one to Rank.

Going on the Rank circuit on October 17 is "The an Who Couldn't Walk," which is to play wi Columbia's "Strangers When We Meet." he Butcher's film is a Bill Luckwell productio directed by Henry Cass, and starring Peter Reynolds, Eric Pohlmann, Pat Clavin and Reed de Rouen.

"Trouble With Eve" and "The Hand" have both had try-outs on the ABC circuit and are now awaiting London release dates. "Trouble With Eve," which now has a U certificate, is a Mancunian—Butcher's production, produced by Tom Blakeley and directed by Francis Searle. Its stars are Robert Urquhart, Hy Hazell, Vera Day, Bruce Seton, and Sally Smith. "The Hand," another Bill Luckwell production, again directed by Francis Searle, stars Derek Bond, Ronald Leigh Hunt, Reed de Rouen and Ray Cooney.

Completed

Butcher's has recently completed "The Gentle Trap," produced by Jack Parsons and directed by Charles Saunders, with Spencer Teakle, Felicity Young and Dorinda Stevens heading the cast.

Future plans include another of the company's own productions, "The Breaking Point," written and to be produced by Peter Lambert, with Lance Comfort as director. It is expected that Pat Clavin and Peter Reynolds will have leading parts.

Another feature to be made for Butcher's distribution is "Kick Back," a Foxwarren film, which will be produced by Henry Passmore and is due to start shooting at Walton on October 17.

'Doctor' is back in West End

"DOCTOR IN LOVE," Pinewood's Michael Craig-Virginia Maskell comedy, began its second West End run at the Ritz, Leicester Square, on Monday.

At the Odeon, Croydon, the picture set up a new weekly take record, and on its second run at the King Edward Theatre, Blackpool, it created an all-time seven-day take record.

As expected, "Doctor" broke the take record for an RFD film on the three legs of its London release.

Anglo trade shows double bill

ANGLO'S double feature programme, "13 Steps to Death" and "Liane—White Slave," will be shown at the Hammer Theatre, Wardour Street, of Tuesday, September 27. "13 Steps to Death" will be shown at 10.30 a.m. and "Liane—White Slave" at 2.30 p.m. the same day.

NEWS OF THE WEEK

—continued from page 6

Film club launched in Leeds

SAM WANNAMAKER attended a reception in Leeds to inaugurate the first International Theatre Film Club in the city which is being run by Gala Film Theatre Clubs and Star Associated Holdings Ltd.

The club will open at the Plaza on October 1 and each weekend will show films that otherwise could not be seen in the city. They will be screened at 10.45 p.m. on Saturdays and 10 p.m. on Sundays.

Kenneth Rive, managing director of Gala Film Theatre Club, is also associated with the Gala Film Theatre Club at Sheffield, where, next month, films will be shown three times a week in the Wicker Cinema, also after hours.

Several members of the Leeds Watch Committee attended the opening ceremony and one senior member said, "It is usual for the Watch Committee to see a preview of films which fall into certain categories. This is, however, a film club and we have not so far been invited to see the films which will appear."

Italy and Russia enter at San Francisco

"THE SWEET LIFE" ("La Dolce Vita") will be the Italian entry at the San Francisco Film Festival.

Directed by Federico Fellini and featuring Anita Ekberg, the film was the winner at the Cannes Festival.

Director Fellini will attend the festival for the showing of his picture.

Soviet Russia has entered the San Francisco Film Festival for the first time with "Ballad of a Soldier."

A group of Russian artists including 19-year-old Shanno Prokhorenko, Vladimir Ivashov and director Grigori Choukrai of "Ballad of a Soldier" will be attending.

Success in Uruguay for British films

BRITISH FILMS have earned an impressive success at the 4th International Festival of Documentary and Experimental films in Montevideo. Of ten official entries made through the Central Office of Information and the British Council and the Foreign Office, seven have been awarded special mentions.

The seven successful entries were: "Antarctic Crossing" (British Petroleum Co. Ltd.), a film of the Commonwealth Trans-Antarctic Expedition of 1958; "Between the Tides," a British Transport Commission study of marine life along the coasts of Great Britain: Peter Sellers' "The Running, Jumping, and Standing Still Film"; "The Salvage Gang" (Children's Film Foundation): "Schlieren" (Shell): "Steel Town" (United Steel Companies): and Ford Motors' "We are the Lambeth Boys."

Charles Schneer asked to Cork Festival

AMERICAN producer Charles H. Schneer has been invited by the organisers of the Cork Film International Festival to participate in the festival symposium entitled "The Maker Versus the Viewer and the Critic." Charles Schneer's new production, "The Three Worlds of Gulliver," based on the Swift classic, "Gulliver's Travels," for Columbia release, made in Technicolor and SuperDynamation, will be one of the attractions at this year's Cork Festival.

A special children's matinee of the picture, for orphans and underprivileged youngsters, will be held in addition to the festival screening on Saturday.

John Cassavetes' controversial film "Shadows" was shown at the 1960 Venice Film Festival by special invitation—and was awarded the Critics' Prize. Back in London, Seymour Cassel, the film's associate producer, displays the award and receives congratulations from David Kingsley, managing director of British Lion, which will distribute "Shadows." The film opens at the Academy, Oxford Street, London, on October 14

Scientific Film Congress

THE seven-day Congress of the International Scientific Film Association ends in Prague on Saturday. Thirteen films were selected by the Scientific Film Association to represent Britain at the Congress. In addition a number of telerecordings of both BBC and ITA programmes were sent.

Among the films selected was "Hazard," sponsored by the British Iron and Steel Federation.

The selection committee also noted the production of films for the Tercentenary celebrations of the Royal Society. "The Revealing Eye" and "Light in Nature," both sponsored by the Shell International Petroleum Co. Ltd., and shown to the Royal Society during the celebrations, and telerecordings of BBC Science programmes transmitted at the time of the celebrations, were sent to Prague.

Large organisations were the sponsors of most films, but two pictures by individuals were included in the final selection: "The Marsh Fritillary Butterfly" by Gerald Weinbren, and "Four Point Conics" by Trevor Fletcher.

John Grierson's "Seawards the Great Ships," was sponsored by Films of Scotland. Other films selected were, "Your Skin" (Unilever), "Unseen Enemies" and "The Living Soil" (Shell), "Root Canal Therapy" (Lucey, Institute of Animal Genetics), "Chronic Bronchitis" and "The Sully Story" (Pfizer).

Production

by BILL EDWARDS

STAR TREATMENT

The Skye Terrier on the chair bes[ide] director Don Chaffey plays the ti[tle] role in Disney's "Greyfriars Bobb[y]." The other dog? That's Bob[by]'s stand-in . . .

A SHOWPIECE "must" for visitors to Shepperton these days is the fantastic old Edinburgh set used in Walt Disney's "Greyfriars Bobby." A detailed composite of Greyfriars Kirkyard, leading down the hill to cobbled Candlemaker Row, it occupies the whole of the 250 ft. by 120 ft. silent stage, and is the largest set ever to be built there.

Man responsible for bringing Edinburgh to Shepperton is art director Michael Stringer, who set to work in March researching prints, paintings and silver plate photographs of the eighteen sixties.

Problems

To satisfy Walt Disney's well-known preoccupation with authenticity, Stringer, along with lighting cameraman Paul Beeson and costume designer Maggie Furze, set out to reproduce the time-mellowed colour and texture of a museum print.

This presented particular problems to Paul Beeson who has devised his own technique for desaturating colour.

Chief among them was the relaying of the 30,000 amps power supply—almost double the amount normally used—from Shepperton's power house to the silent stage.

This one was solved by building a new power house near the stage, and installing two extra generators hired from Teddington studios.

Additional lamps were brought in from every other studio which could spare them, and altogether 250 high intensity arcs are being used on the set.

In set dressing and costumes bright colours have been carefully avoided. The result is an almost monotone effect with a startling contrast of colour coming from the pipe and drum band of the Queen's Own Cameron Highlanders who were filmed on location in Edinburgh.

Starts work

Director of "Greyfriars Bobby" is bearded Don Chaffey, recently returned from Ireland where he made Warwick's "Middle of Nowhere."

Next week Chaffey starts work on Bertram Ostrer's new comedy "Nearly a Nasty Accident," also to be made at Shepperton.

And directly this is completed he tells me he will start planning two personal productions which he will make with producer Victor Lyndon.

The first is "The Ad. Game" which takes a comic swipe at the world of television commercials. The second is "The Devil Behind Me," a Hitchcock mood drama to be made with Swedish locations.

+ + +

JULIAN BLAUSTEIN'S production for Metro, "The Four Horsemen of the Apocalypse," will be made in this country—at MGM, Boreham Wood. Location work starts shortly in Paris and the production is due into the studios early October.

Vincente Minelli will direct this re-make of the classic and the cast will be headed by Glen Ford.

Writer Robert Ardrey has switched the action of the story from World War I to World War II.

+ + +

B. CHARLES-DEAN is now planning the second in the "British Atomic News" series of documentaries, and plans to start production in October. The films, entirely a private enterprise project, are designed to show that British atomic equipment leads the world. Commentaries will be made in several languages for overseas distribution.

Charles-Dean made the first film three years ago.

+ + +

GERARD SCHURMANN has been signed by executive producer Herman Cohen to write the musical score for his production of "Konga." Producer Cohen is still shooting at Merton Park on the numerous travelling mattes, split screen, model and animation shots which will make the Anglo Amalgamated release one of the biggest special effects pictures to be shot in this country.

Cohen is full of enthusiasm for the new special effects photography process he has devised for "Konga." In conjunction with Victor Margutti and his staff at Denham Laboratories, Cohen has now completed work on the process, which he has named "Spectamation."

"It gives new dimensions to all the travelling mattes and miniature model photography," he says. One of the highlights of the film will be "Konga" growing to 100 feet tall.

+ + +

BRUCE MONTGOMERY has started work on the musical score for Peter Roger's "No Kidding," which completed production at Pinewood on schedule.

Directed by Gerald Thomas, from a Norman Hudis screenplay, the film for Anglo Amalgamated, stars Leslie Phillips, Geraldine McEwan, Julia Lockwood and Noel Purcell.

continued on page 34

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Television

—by TONY GRUNER

IN [illegible] annual report to shareholders, Lord R[illegible]k refers to British tv film production as follo[illegible]s: "We have completed the production of our first television series "Interpol Calling" which has been well received both in this country and overseas. In the light of that experience we know now that we are justified in participating in further series, which is our intention."

In the case of The Rank Organisation without a world-wide tv film distribution organisation to maintain, the decision to continue tv production is wise.

John Davis, managing director of the organisation himself stated last week that these series would only be embarked on subject to American participation in the cost of production.

Careful

The Rank Organisation has moved carefully in this direction and in the case of its latest project, "Ghost Squad," has taken the precaution of making a one-hour pilot film first before embarking on the remaining 26 episodes.

Both in "Interpol" and "Ghost Squad" its partner has been Independent Television Corporation.

In answer to a question, Davis correctly emphasised that ITC, a British wholly-owned subsidiary of ATV, could be considered an American partner because of its considerable capital and selling organisation in the United States.

Moreover, when "Interpol Calling" was proceed, ITC was financed by the Jack Wrather ganisation, who later joined with ATV in ting up ITC.

It was significant, however, that Davis, in swer to a further question, declared that it is the intention of his group not to produce clusively with ITC. It would be free to choose her American partners if the need arose.

Problems

In many ways ITC is facing the same sort of roblems of The Rank Organisation when it set up its own world-wide film distribution company several years ago.

It will be recalled that while The Rank Organisation made many initial successes in the British Commonwealth and in Europe, the fierce competition in the American market time and time again forced the group to retreat from prepared positions and finally led to the closure of the American company.

Today, ITC has done for British tv film production what the Rank group did for feature production during the worst years of crisis in the industry.

No company has acquired greater know-how, production ability and selling experience than Independent Television Corporation. The two new series which were shown on the network last week, "Danger Man" and "Whiplash" are indications of the very high professional production standards aimed at by that company.

In Britain and the Commonwealth, there is no doubt that both series will score outstanding successes and will be sold at top prices. In Canada alone, "Danger Man" has been bought by the CBC network for one of the largest amounts paid for a film series. The fact remains, however, that both series were budgeted at between £10,000—£11,000 per episode and the total cost for both of the series could not be much less than £1,000,000.

Interest

In America, in spite of intense interest from advertising agents and hard selling by ITC executives no net-work deal has been announced for either project.

There have been many bids for both "Danger Man" and "Whiplash" on a syndication basis. But ITC chairman Mike Nidorf and his British colleagues know that while this sort of deal can keep his salesmen employed and provide locomotion money for the distribution side of the business it rarely produces much profit for the producer from the original financier.

Another ITC series, "The Four Just Men" is doing excellent sydication business in the States, but no one in ITC has yet stated when this series will bring back profit.

Tv distribution in America is a very expensive business and without one net-work deal a year most companies find it hard to do well purely on a syndication service.

Projects

A few weeks ago Mike Nidorf stated that ITC was prepared to invest 10 million dollars in forthcoming projects. It is also known that Leslie Harris, the production head of that company has six-eight pilot scripts and formats ready for production this year.

Some of these projects will be made in co-operation with American companies. Some are still waiting for U.S partners and some are even waiting for British partners.

Here we come to the very hub of the problem facing ITC today.

The British contractors, for one reason or another, do not favour participation in tv film production. Alarmed by the difficulties in selling British series in America they have been inclined to leave this sphere of tv entertainment to ATV which has had to bear the brunt of practically all major tv film production in this country during the last two years.

The contractors, however, are quite happy to take any British series made by ITC as they need it to fulfil their quota obligations. This leaves Lew Grade, managing director of that company with the problem of investing as much as £500,000 per series.

In the annual report of shareholders, Prince Littler, chairman of ATV dealt briefly with the situation facing ITC. He said this: "Having acquired control of the company we have taken steps to strengthen the management and reduce the overheads of the operation and are confident that in time and with adequate product available for distribution this company should prove profitable to the group.

Nevertheless, in view of present uncertainties you will see that your board as a measure of prudence has set aside in the accounts before you a sum of half a million pounds to investment reserve."

Thus there is an awareness among the directors of ATV of the many problems and dangers facing its tv film production distribution company.

ITC must have product to service its customers throughout the world particularly in the United States. On the other hand it can hardly have the resources to finance all projects no matter how suitable they may appear in script form.

Like any other aspect of show business there is always a calculated risk with tv film projects. The hard fact remains that the only British series which has so far brought back large profits direct to the producer and original financier was "Robin Hood."

The rest of the ITC productions merely paid their way and kept the organisation going. ATV could probably make more money if British tv production ceased and investments were diversified in other directions.

The board has been courageous enough to take on a gargantuan task of setting up the only British tv film company with a global wide selling organisation.

Competition

Faced with hard competition from the States, the lack as yet of a lucrative network deal for any of its British series, the inability to attract other programme contractors in joint production deals over here or to get enough U.S co-productions deals, for ITC may have to consider some considerable contraction in tv film production plans.

This in itself will undoubtedly weaken the distribution organisation and its ability in the States to compete with the new efforts now being made by Hollywood to monopolise time on the networks.

MGM, UA, Warner Brothers, MCA and Screen Gems have all got big projects lined up for one or other of the three major networks. All the majors have plenty of money and are allocating the most talented producers and writers for the important tv offensive.

Changes

It must now be apparent to Lew Grade that changes must be made in the policy of his company to attract more outside groups in Britain, America and the Commonwealth to participate both financially and otherwise in the activities of ITC.

Possibly a lesson can be learned from the recent pre-eminence of United Artists, which has been able to formulate such attractive distribution and financial deals both with the banks and with the best of the independent producers to ensure a regular supply of first-class features for the world film market.

In a similar way ITC must solve the problem as to whether its emphasis will be on a limited amount of fully financed projects or a larger and more varied supply of productions involving complicated but more favourable deals for new industry partners in Britain and overseas. This is the reality of the dilemma facing ITC today.

Pilkington committee

ANYONE wishing to give evidence or make representations to the Pilkington committee should write to The Secretary, Committee on Broadcasting, GPO Headquarters Building, St. Martins-le-Grand, London, E.C.1, as soon as possible. The closing date is November 30, 1960.

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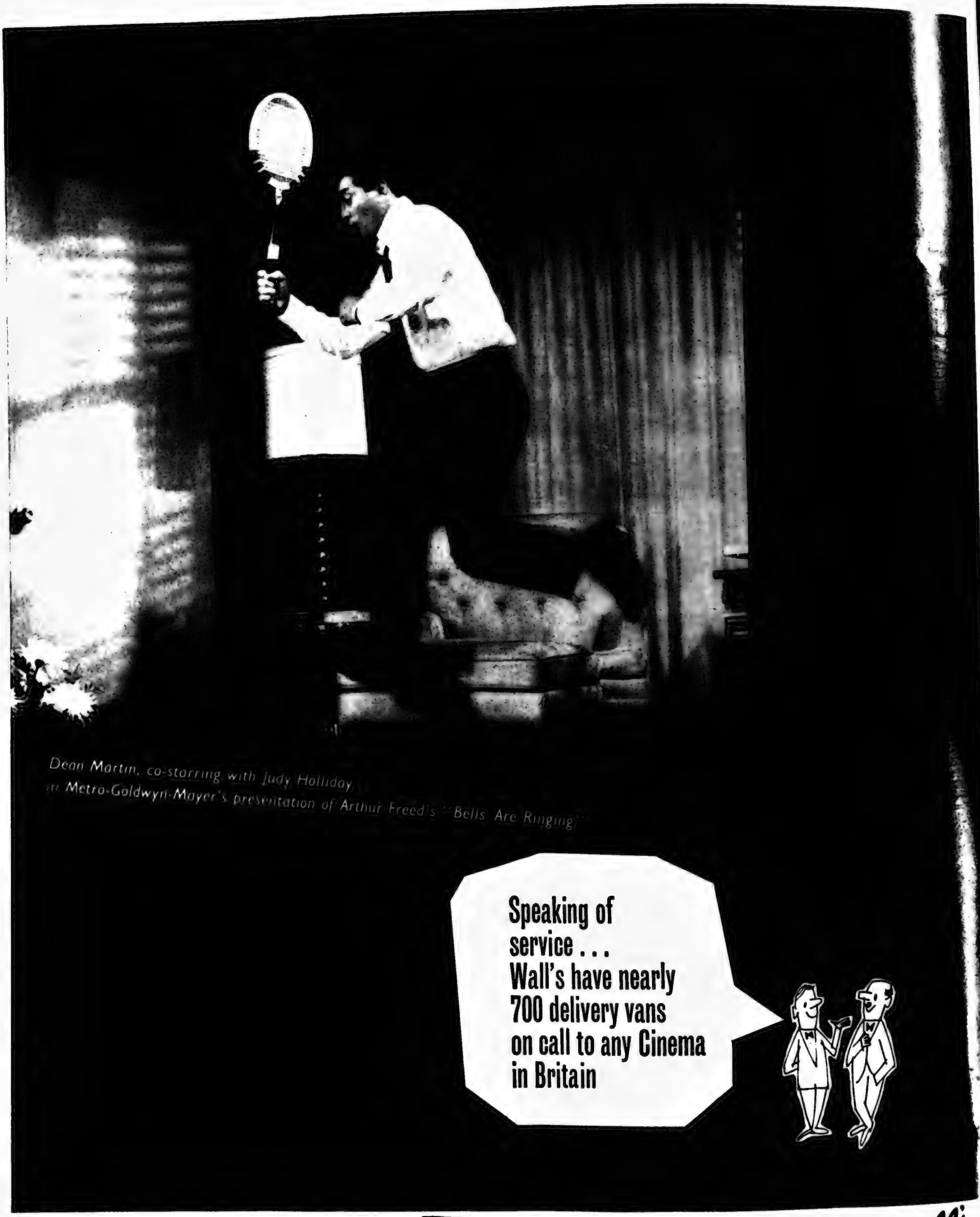
Dean Martin, co-starring with Judy Holliday
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CEA General Council meeting—September 4

LETTERS OF REGRET

Letters of regret for inability to attend were received from Sir Alexander King, C. G. Bernstein, D. J. Goodlatte, W. Cartlidge, K. Winckles, F. D. Russell-Roberts, V. P. Powell, V. Crews, C. F. Booth, W. Eckart, D. W. Eckart, Wyndham Lewis, J. H. McLaughlin.

SUMMER CONFERENCE 1961

C. H. Brown said that in view of the somewhat mixed reception which the idea of a Continental venue had received, the London and Home Counties branch had given some further thought to the matter and as a result he now had pleasure, on behalf of the branch, in inviting delegates to attend the 1961 Summer Conference in Torquay from May 8-11.

S. K. Lewis added that applications for hotel accommodation would be sent out a good deal earlier than usual and it was imperative that requirements for accommodation should be submitted to the secretary as quickly as possible in order that reservations provisionally made could be taken up. The branch had found on visiting Torquay that a good deal of accommodation had already been reserved for the forthcoming year and for several years after and suggested that branches organising future conference would be well advised to commence their activities as soon as the vice-president had been elected, thereby giving themselves about 15 months in which to make arrangements.

PRESIDENT TO VISIT AMERICA

The **president** announced that he was visiting America for about seven weeks, leaving on the following Wednesday. His reasons for going were, firstly, personal in that his son living in the States had just presented him with his first grandchild and he was very anxious to go and visit them. Whilst there he would spend some weeks in New York and visit Hollywood. He had received an invitation to see a demonstration of Telemeter and some of the major companies had invited him to the studios. He hoped to come back and give the council a first-hand report on conditions out there on product, etc. He would meet members of TOA and learn from independent exhibitors how they were getting on. Although he would be missing his duties as president he felt he would be doing good work for the association and in his absence the very experienced vice-president would preside.

H. Dewes said that all were very pleased to hear the president's statement and hoped he would have a very pleasant journey. They were glad he would be carrying out certain investigations of their behalf, the most important question being that of production, and the more information under that heading the better. Any visit of the kind proposed was very helpful and he was sure that the satisfaction of the council in getting quick and accurate information would be increased by the fact that they would be getting it for nothing.

CINEMA DAY

The following letter from the Chairman of the Cinematograph Trade Benevolent Fund was noted:

Cinema Day Appeal 1960

Thank you very much indeed for your note of the 15th July, and I am delighted, as our Council will be, to know that the CEA will, once again, give their kind and valuable support to Cinema Day on 18th October next.

Will you be good enough to convey to your President and General Council our warm appreciation of this most important help.

RALPH S. BROMHEAD.

FINANCE AND MANAGEMENT COMMITTEE

The report of the Finance and Management Committee was presented:

A.—The association's bankers recently drew the attention of head office to the fact that they had had for safe keeping since 1936 a wooden package which it was understood contained some silver article. On investigation it appeared that this package contained a silver trophy which was presented to the association by Sir William Jury in 1935 to be displayed on the top table on the occasion of the association's annual dinner. (The trophy will be available for viewing at the meeting of the general council.) As in fact the trophy has not been displayed for some years and, furthermore, the original purpose for which it was donated no longer exists, your committee has been wondering whether the trophy could not be put to a better purpose than remaining in the bank, whilst at the same time giving due recognition to the circumstances under which it was given by the late Sir William Jury. After some thought your committee is suggesting to the general council that the trophy be offered to the CTBF for use in connection with some purpose which would be fitting to the history of the trophy, it being understood that the trophy would remain in the hands of the CTBF and would not be permanently disposed of.

H. Elton, in anticipating the approval of the council to the paragraph, said that the council of the Benevolent Fund had been gratified to hear that the fund had been borne in mind when the disposal of the trophy was under consideration. The CTBF was now running at a deficit of £16,000 per annum and ways and means of raising money were greatly exercising the mind of the council. They were therefore doubly grateful for the offer of the trophy. (Received and adopted.)

B.—Your committee has approved the attendance of Dr. Knopp at the meeting of the International Technical Conference in Prague from October 3 to 8. (Received and adopted.)

C.—An appeal has been addressed by the British Film Institute to the various trade associations for financial assistance in connection with the London Film Festival which takes place from October 20 to November 3 at the National Film Theatre. Your committee is proposing to make a donation for this purpose as in previous years, though having regard to depleted revenue, regrets that the donation is not on the same level as on earlier occasions. (Received and adopted.)

D.—Your committee has received and noted the attached progress report on CEA regrading and subscription proposals. Whilst this report will serve to keep delegates and the branches in the picture as to the way your committee is thinking, no action is called for at this stage in relation to the same. A further report will in any event be before the general council when it meets in November, by which time it will be possible for some precise figures to be given as to the extent to which subscriptions will need to be advanced. In the meantime, however, your committee is of the view that so far as it is necessary for additional revenue to be raised, subscriptions should be increased on a percentage basis rather than by way of a flat rate increase overall. This in effect would mean in relation to the estimated figures contained in the attached report that increases would range between 9s. 3d. in the lowest grade and £4 10s. in the top grade, per cinema. (Received and adopted.)

PROGRESS REPORT ON CEA REGRADING AND SUBSCRIPTION PROPOSALS

1.—Since the decision was made to regrade all cinemas for the purpose of CEA subscriptions, consequent on the change of money-holding capacities due to tax abolition, the following steps have been taken:—

(a) In regard to members whose subscriptions have fallen due between May, 1960, and the present time, regrading forms have been sent out and in most cases returned and subscriptions have been invoiced in accordance with whatever grade became applicable.

(b) In regard to members whose subscriptions fall due between now and April, 1961, regrading forms have been dispatched and in a number of cases have been returned. In a considerable number of other cases, however, they have not yet been returned and as the maximum effort has been devoted to the bringing up to date of current cases, it has not been possible to devote a great deal of time to expediting these cases.

2.—From the information gained as a result of the work described above, it has been possible to obtain a general picture of the breakdown of the complete future grading of members' cinemas. On the assumptions that (a) all cinemas now in membership remain so until the end of 1961 and (b) that in the course of regrading or otherwise there are no cases where members require down-grading owing to sub-standard business, it is estimated that the association revenue for the calendar year 1961 will be in the neighbourhood of £56,000. These assumptions are, however, unrealistic and it is believed that to cover further closures and down-grading between now and the end of 1961, an allowance of some 15 per cent. should be made. If this abatement is accepted, Association revenue for the 12 months ended December, 1961, would be in the neighbourhood of £47,600.

3.—In earlier reports to the committee an estimate was made of association expenditure for 1960 in the sum of £56,000. This estimate was based on a detailed budget in respect of head office expenditure for that period, to which was added branch expenditure at the same level as applied in 1959. Assuming no increase in expenditure for 1961 over the estimate for 1960, it would consequently appear that there will still be a deficit, comparing subscription revenue with expenditure, of £8,400, which deficit will be reduced to £6,400 after taking account of investment income. As presumably some allowance should be made for possible rises in operating costs before the end of 1961 as well as other contingencies—though it is always possible that these may be met from increased advertising revenue—it may be convenient to take the figure of £7,000 as the amount to be found by means of subscription adjustment.

THOSE PRESENT

Eighteen branches were represented by 48 delegates. A. Davis (president) in the chair; S. K. Lewis (vice-president); Lord Westwood (treasurer); J. D. Richards (past president); E. F. Pinkney (gen. secretary).

Birmingham and Midlands: A. G. May, Miles Jervis, A. Dowding; **Bristol and West of England:** E. C. Rogers, Ald. F. G. W. Chamberlain; **Devon and Cornwall:** T. C. Gwilliam; **Eastern Counties:** R. K. O. Cooper; **Hants and East Dorset:** Ald. G. Bravery; **Hull and District:** nil.

Leicestershire: G. H. Scarborough; **London and Home Counties:** Theo. H. Fligelstone, J. W. Davies, C. H. V. Brown, A. Spencer-May; **Manchester and District:** J. Mather, D. L. Jones, H. Woolf; **Northern:** Lord Westwood, E. J. Hinge, W. Carr, W. Wilson, G. T. Kitching; **Northern Ireland:** nil; **North Lincolnshire:** nil.

North Staffordshire: Ald. G. L. Barber; **North Western:** G. H. Lee, S. Dallow; **Notts and Derby:** H. Elton, C. Shapeero; **Portsmouth and IOW:** nil; **Scottish:** C. R. W. Gray, J. Wallace, J. K. Stafford Poole, G. Singleton; **Sheffield:** Ald. H. S. Gent.

Southern Midlands: J. B. Chetham, G. A. Watts; **South Wales and Mon:** W. Berriman, H. Ponking, D. Owen; **Sussex:** J. D. Richards; **West Lancashire:** F. Fennell; **Yorkshire:** J. X. Prendergast, C. H. Whincup, A. S. Hyde.

Circuit Delegates: J. D. Tutin, H. S. Roelich, T. F. Massicks, E. B. Gold, R. H. Dewes; **News and Specialised Theatre Group:** N. Higgins; **In attendance:** L. Knopp; C. S. Algar.

4.—Membership at the present moment amounts to a few cinemas under 3,000. Allowing for 10 per cent. closures between now and the end of 1961, the average number of members for the period would be 2,850, and it will be for decision as to how the deficit is to be spread over these members. Basically there would be two methods, either by a flat overall increase per annum or, alternatively, a percentage increase on existing rates. It would seem that in the former case the overall increase per annum would probably need to be in the neighbourhood of 50s. and in the latter case the percentage increase in subscriptions would require to be approximately 15 per cent.

5.—It should be emphasised that this report is only intended to be a progress report and the figures it contains must for the present be regarded as provisional. It is expected that by the time the general council meets in November it will be possible for a more accurate estimate to be put forward. The figures set out above nevertheless give some indication of the type of changes to which members can look forward and will suffice for any discussions which it is desired should take place within the branches.

E.—Your committee has received the attached report regarding discussions which have taken place between the officers and representatives of the King George's Jubilee Trust, which discussions were arranged at the request of the last meeting of the general council. Your committee confirms the recommendation contained in the final paragraph of the report. (Received and adopted.)

KING GEORGE'S JUBILEE TRUST—NATIONAL CINEMA APPEAL

In accordance with the wishes of the general council a meeting took place on July 20 between some of the officers, representatives of the major circuits and representatives of the King George's Jubilee Trust Silver Jubilee Appeal. The object of the meeting was to explore the request made to the CEA by Lieut.-General Lord Weeks, chairman of the trust's appeal's committee, for a national cinema appeal.

It was understood that the Jubilee Appeal generally is being extensively organised by Lords Lieutenant and that civic authorities are joining with local authorities throughout the country to raise the maximum possible sum during the coming year. A pamphlet in which are reproduced appeals made by members of the Royal Family on behalf of the Trust and commending its activities is attached.

So far as concerns timing of a cinema appeal, it is recognised that a second national appeal in 1960 would not be well received and no difficulty would arise in a postponement to the early months of 1961, which would accord with the general exhibitor understanding that national appeals be limited to once a year.

On this footing the sub-committee recommends that the Association support a national cinema appeal, involving the showing of a short appeal film and the taking of collections, in the period Jaunary to March, 1961. Whether collections are on a seat to seat or foyer basis must largely be a matter for the individual discretion of members, taking into account other commitments, the facilities available and more particularly the extent to which local committees are able to make reliable arrangements for the attendance of collectors in cinemas. The latter point was especially stressed with the representatives of the trust who appeared confident that considerable help could be expected from local youth organisations and consequently expressed the hope that seat to seat collections would, so far as practicable, predominate.

F.—Your committee has noted a statement made by the Postmaster-General in the House of Commons on July 13 regarding the setting up of a committee under the chairmanship of Sir Harry Pilkington to consider the future of broadcasting and television services, etc. Your committee has also had some discussion on the resolution of the Yorkshire branch dealing with the subject of toll television, which resolution is reproduced in the general council agenda. In regard to the latter part of the resolution, your committee is assuming that one of the important functions of the Pilkington Committee will be to examine the whole position in connection with toll television very carefully, and that in this connection the question will arise as to whether or not, if it is able to do so, the association will wish to make any representations to that committee. As regards the earlier part of the resolution, the general council will recollect that delegates received a very comprehensive report on the subject of toll television at the beginning of the year. Since the preparation of that report a few developments have occurred which for the most part have been announced in the press, and your committee is now suggesting that a supplementary report be prepared so as to bring the original report up to date and also to summarise those points upon which exhibitors may now, in the light of the further developments, wish to express a point of view. This supplementary report will be available for the general council at its next meeting. (Received nad adopted.)

G.—Representations were recently made by the CEA News and Specialised Theatre Group to the officers to the effect that membership of the group, having now exceeded 50, it was felt that some form of direct attendance at the general council would be appropriate. Although some delegates to the general council are represented on the group, such delegates are primarily representatives of their local branches and to that extent may not always be in a position to express group points of view. Your committee is completely sympathetic with the request that has been made by the group, but as any alteration of rule providing for separate representation on the general council might involve some complications which would require careful study, your committee suggests that for the time being the group be invited to send one representative (or deputy in case of absence) to meetings of the general council, such representative to be given the opportunity to speak but to have no power of voting. (Received and adopted.)

The **president** welcomed N. Higgins, who was present in anticipation of the council's approval and Mr. Higgins returned thanks.

H.—Your committee has spent some time considering the statement of policy regarding incentives which was referred back by the general council at its last meeting with instructions to reconsider in the light of the debate which then took place. An examination of the shorthand note of such debate has unfortunately not given the committee much help in its deliberations and consequently your committee has not felt itself able to resubmit a statement in a form which it feels would meet with universal acceptance. On the other hand, your committee is aware that when it was first invited to prepare a statement the point which was in the minds of some delegates was that there might well be incentive schemes which would benefit the trade if properly organised and controlled. In such circumstances, your committee feels that the position could now be best met by the general situation in regard to incentives being left as it is with the additional rider that if any exhibitor wishes to organise any form of incentive scheme which he feels would be helpful to the trade, but regarding which he is doubtful in relation to association policy, he should submit details of such scheme to the association for approval. (Received and adopted.)

I.—The association has received the usual appeal from the British Legion in connection with Poppy Day, such appeal being that exhibitors give facilities to poppy sellers to stand in cinema foyers during the evening of November 11 and on November 12 and where possible a poppy slide should be shown during Remembrance Week commencing Monday, November 7. In accordance with practice over a number of years your committee suggests that the general council recommends members to co-operate as previously. (Received and adopted.)

J.—At the last meeting of the general council nominations were made for submission to the Board of Trade for exhibitor membership of the Cinematograph Films Council. Such nominations included two from Scotland, i.e., Sir Alexander King and J.K.S. Poole. Since such nominations were made, Sir Alexander King has indicated to the Board of Trade, as well as to the CEA, his preference not to continue as a member of the CFC as he feels that after 30 years' service in that capacity he would prefer for his name not to go forward. Your committee, which had to give a quick answer to the Board of Trade, has therefore nominated J. H. McLaughlin as second nominee from Scotland with Mr. Poole. (Received and adopted.)

NEW SUBSCRIPTION GRADES APPROVED

By 43 votes to five, the CEA m... following amendment to the rules ... ing subscription rates at an extraor... general meeting held before the ... council meeting on Wednesday last w...

Delete first 26 lines of Rule 63 a... stitute the following:—

Each exhibitor and corporation ... of the association shall pay an annu... scription to the association the amo... such subscription being related to the ... holding capacity for one performan... regular prices of each cinema or pla... of entertainment in respect of which he ... membership. Regular prices mean... charge normally made for admissio... clusive of payments (if any) made to ... British Film Fund Agency. Members' ... mas and places of entertainment wil... classified according to the schedule ... of grades set out below and the rates of ... scription payable in respect of such gr... shall as from January 1, 1961, be as ... from time to time be determined by the general council.

Money Holding Capacity		Grades
up to	£12 10 0	1
exceeding	£12 10 0 but not exceeding £20	2
	£20 to £30	3
	£30 to £40	4
	£40 to £50	5
	£50 to £75	6
	£75 to £100	7
	£100 to £150	8
	£150 to £200	9
Over £200	.. ..	10

JOINT COMMITTEE OF THE CEA AND KRS

The report of the joint committee of the CEA and KRS was presented:—

A.—A special meeting of the committee ... place on July 21 to discuss various points ... ing on the KRS Standard Licensing Cond... and as a result of such discussions, togethe... further discussions which took place at the ... sent meeting, the CEA representatives are ... in a position to make a report on progress ... in relation to alterations to such cond... Such report is attached hereto and for the ... of convenience not only deals with the ... Standard Conditions but also with discus... which have taken place with individual re... regarding sets of conditions issued by ... individual renters governing the supply ... delivery of prints.

REPORT ON DISCUSSIONS WITH ... AND INDIVIDUAL RENTERS REGARD... LICENSING AND PRINT HIRE CO... TIONS

It will be remembered that at the time ... KRS introduced its new Standard Condi... for the licensing of films it was agreed that ... cussions would follow with the CEA in re... to a number of points which the CEA w... to raise after examination of such conditi... Lengthy discussions have been taking place ... tween the CEA and KRS offices as well ... in the Joint Committee of the CEA and K... regarding a number of points and a ... measure of agreement has been reached betw... the two sides.

The first part of this report sets out ... more important points of alteration which h... been agreed between the two bodies.

In addition to the KRS Standard Conditi...

individu... standard... transpo... points ... up with ... all mai... behalf ... renters ... cluded.

enters have been issuing their own ...nditions dealing with the supply and ... prints. It has been necessary for ...g on these conditions to be taken ...h individual renter and here again ...objections raised by the CEA on ...s members have been met by those ...h whom discussions have been con-

The ...nd part of this report sets out the more i... ...rtant details of these discussions.

Part ... – **KRS standard conditions:**

(a) Le... ...—The conditions as originally drafted stated ...t levy could be deducted from box-office r... ...ipts so long as a KRS recommendation permit... ...this remained in force. As this con-templa... ...the possibility of the KRS withdraw-ing su... ...permission during the lifetime of the levy, t... ...CEA insisted on the deletion of these words ...d this was eventually agreed.

Prov... ...on is now also made in the conditions to co... ...the spreading of levy deductions over the w... ...k in cases where levy is paid on the basis ... marginal relief.

(b) Renters' returns and payment of film hire.—A ...mber of amendments to the conditions have ...en agreed which bring the wording much more ...into line with existing practice. At the same time some clauses have been expanded to import into the document the more important parts of the entertainment duty regulations dealing with the management of box-offices which regulations, with the abolition of tax, disappeared earlier in the year.

The period during which half-tickets are to be retained has been reduced from 28 days to 24 hours and the clause regarding complimentary tickets has been altered so that the same are permitted within the normal issue of complimentary tickets at each theatre.

The requirement that the exhibitor is to inform the renter of his admission prices and times of exhibition has been deleted, and the clause now reads that the exhibitors is not to reduce his prices or screening time during the licensing period without the agreement of the renter.

(c) FIDO.—The FIDO clause has been brought up to date and the special position of News Theatres to which there was previously no reference has been covered.

(d) Programmes.—The clause dealing with the ...ke up of programmes has been completely ...rafted and is now to the effect that the ...ibitor shall not exhibit a film in a pro-...mme which includes more than two feature ...s and supporting programme without the ...sent of the renter.

(e) Advertising.—The original clause stated ... the exhibitor was not to use any advertising ...tter which had not been approved by the ...ter. This has now been altered to read that ... renter reserves the right to require that the ...ibitor in special cases must obtain the renters' ...proval to advertising matter not supplied by ... renter.

(f) Assignment.—It has been agreed by the ...RS that the previous consent in writing of ...e renter which is necessary before assignment ... the contract by the exhibitor will not be un-...asonably withheld. There was previously an ...bsolute prohibition against assignment by an ...hibitor.

(g) Sundry.—Sundry clauses covering points on the lines that the exhibitor should not disclose terms of the contract to third parties or that oral promises or assurances given by travellers did not bind the renter, have been deleted.

(h) Scotland.—The clause to the effect that the contract should be governed by the laws of England and should be deemed to have been entered into at the head office in England of the renter caused considerable disquiet in Scotland. After very lengthy discussion in the Joint Committee on this subject, during which Scottish representatives made a special attendance, it was agreed that whilst the clause should remain in its existing form the following statement which was agreed by the KRS be recorded in the Minutes:

1. That any proceedings taken by a renter against an exhibitor carrying on business in Scotland in reference to a licence agreement governed by the licensing conditions should be initiated in the Scottish Courts, and

2. That Clause 27 of the licensing conditions in its present form should not be allowed to prejudice or put such Scottish exhibitors in a less advantageous position than English exhibitors and that if such occured those Scottish exhibitors concerned should have the right of appeal to the Joint Committee of the CEA and KRS.

(i) Television.—Amongst the conditions as originally issued there was included the clause agreed with the KRS some years ago regarding television. This clause in effect prohibited the televising of the film during a period which lasted up to the expiration of three months from the maturity of the last contract taken for the film. The CEA representatives on the Joint Committee have been endeavouring to persuade the KRS to agree to a new form of clause which would provide that the renter acquires or controls the television rights in the film for a stated period and during that period will not exercise the same. It is expected that the discussions on this clause will still continue for some time and it may be that in the long run the solution to this particular point will be found elsewhere than in an agreed clause in the standard conditions.

In view of the alterations mentioned above and a number of other lesser alterations which have been agreed by the KRS, the CEA representatives on the joint committee feel that they can now recommend that the general council accepts the KRS Standard Conditions in their amended form.

Part II—Renters' standard conditions:

Although the form of the standard conditions issued by individual renters in relation to supply and delivery of prints differed in each case to some extent, the contents of the same were of necessity much on the same lines. The points described below have cropped up in most of the individual agreements and have been satisfactorily settled with the following renting firms:—Renown, MGM, Regal, British Lion, Twentieth Century-Fox, Warner Pathe, United Artists, Rank Film Distributors, Paramount.

Replies are still awaited in the case of Anglo Amalgamated, Butcher's and Eros, and correspondence is continuing with Disney.

The points in question are as follows:—

(a) Film Damage.—The clauses were originally drafted on the lines that the exhibitor had to make a report to the renter in the event of a damaged copy being delivered, such report having to be made immediately on receipt of the copy. As this might, in many cases, be impracticable, general agreement was obtained on the lines that the exhibitor should examine the print before it was projected and make an immediate report to the renter of any defects which might become apparent on such examination.

(b) Carriage.—In some cases there was doubt as to the exhibitor's liability for carriage. In each case clarification has been obtained that the exhibitor's liability is limited to carriage to and from the renter's branch office and that any excess paid by the exhibitor is to be credited to him.

(c) Force majeure.—In most conditions as originally drafted there was a wide variation of the circumstances as between renter and exhibitor in which the agreement was to determine without liability. It has now been agreed that if either the renter or exhibitor is unable to perform the contract owing to circumstances beyond his control, the contract can be determined without liability.

(d) Assignment.—In the original agreements the renter reserved complete freedom to assign but restricted the right of assignment so far as concerned the exhibitor. It has now been generally agreed that the right of the exhibitor to assign is not to be unreasonably withheld.

(e).—A small point which arose in the wording of the Fox contract from which it appeared that the renter reserved the right to supply at its option advertising material without the request and at the expense of the exhibitor has been cleared up. The exhibitor's liability is now confined to paying for the advertising material which he orders.

Steps will continue to be taken to settle up outstanding points with those renting companies mentioned above where correspondence has not yet been concluded.

E. C. Rogers had two points he wished to raise. First, the question of film damage. It appeared on reading the clause that the exhibitor was protected until the film arrived at the theatre but it was then his responsibility. Secondly, the question of carriage. Some members were experiencing difficulty in obtaining the necessary credit where the film was sent or returned by rail. Was it possible to include some wording which stated that the normal method of transport was by road.

Ald. Chamberlain suggested that the exhibitor's liability for carriage be limited to road transport. The real difficulty was the difference between road and rail transport and this would make renters use road transport more than they did.

T. H. Fligelstone said it had to be realised that with the closure of cinemas it was possible that exhibitors would have to use rail transport in places where it was uneconomic to use road transport.

The **general secretary** assumed that Mr. Rogers had been referring to damage in transit. He recalled that the matter had been raised about three months earlier when exhibitors had been advised to look into the question of insurance in this connection. FTS had confirmed that they were fully covered but it had not been possible to find out the position of the many other companies. On the second point, if exhibitors wanted a film on time there was no road transport, presumably the next best thing had to be used.

Mr. Rogers said that he had approached several insurance companies on this matter but they did not seem at all keen. Supposing it was possible to find a company to accept the risk, what sort of figure was the exhibitor expected to cover?

F. Fennell said he had taken out a policy for £5,000 for £4 and that each film sent by rail was deducted. The local carrier had assured him that all films carried by them were covered whilst in transit.

R. H. Dewes paid tribute to the work of the general secretary. The amount of detail involved had been colossal and Mr. Pinkney had done an extremely fine job for which they were grateful.

The **general secretary** said that the council was in effect accepting the standard conditions and the KRS would be notified in due course. There was, however, one outstanding point in relation to some clauses which had been inserted by the KRS at the last minute in connection with the recent tax rebate in Eire and the acceptance of the Dublin exhibitors was awaited. (Received and adopted).

B.—Arising out of discussion on a recent barring dispute which was before the committee, the view has been reached that an addition should be made to the rules governing the procedure for settling barring disputes in general. Hitherto there has been no limit on the time in which an exhibitor who is dissatisfied with a decision of the Joint Committee could give notice of appeal and this has resulted in renters being in some uncertainty as to whether or not a decision should be implemented forthwith or there should be some delay before the committee's decision takes effect. Again, it has always been recognised that in cases where the decision of the committee subsequently appeared to be unworkable in practice for some reason, either party had the right to ask that the matter be referred back to the committee itself rather than taken to appeal.

With a view to preserving, but at the same time clarifying, the existing procedure, the committee is recommending that:—

(a) If a party to a barring dispute is dissatisfied with the decision of the committee he should give notice of appeal within 14 days of

the meeting of that committee and failing such notice the decision will take effect.

(b) Either party to a barring dispute may ask the committee to reconsider a case if in his view the decision given is not practical but such rehearing cannot take place earlier than the expiry of a period of six months following the date of the committee's decision.

M. M. Jervis suggested that the appeal time be increased to 28 days. Many exhibitors were very tied up and would find difficulty in appealing within 14 days.

The **General Secretary** replied that it was only necessary for notice of appeal to be given within the 14 days and it was unlikely that any appeal would be heard within the 14 days as it usually took several weeks to get the Board together. If an exhibitor was an aggrieved party in a barring dispute and took the case to the Joint Committee and the award was in his favour it was unfair that such award should be held up for longer than 14 days. (Received and adopted.)

C. Reference was made by the CEA to complaints from a member regarding the admission of members of the public to a cinema run by the RAFCC. For the KRS it was stated that the position had been investigated and the complaints of the exhibitor being justified, the matter was being taken up by them with the RAFCC. It was stated that a further report would be made to the committee in due course. (Received and adopted.)

D. The KRS stated that a request had been received from the AKC to the effect that in the case of AKC cinemas which lay outside a two mile radius of commercial cinemas, service personnel in uniform should be allowed to take in guests. In making this request the AKC had pointed out that the earlier advantage of AKC cinemas in regard to tax exemption now no longer operated and service cinemas used admission prices which were comparable to those charged at commercial cinemas. The AKC had stated that they felt a step of this kind might well encourage cinema-going generally and would be particularly in the interests of young soldiers who at present were allowed to invite guests into the camp at certain times, for example to the canteen, but were not allowed to take them to the cinema. It was understood that there were some 26 AKC cinemas which would be affected by this suggestion. In the discussion which ensued it became apparent that if the suggestion were agreed it would be difficult to differentiate between soldiers' guests and others and consequently admission would be opened in these cases to the general public. Furthermore, if the alteration was agreed in the case of the AKC it was only logical that a similar concession would have to granted in the case of the RAFCC and possibility RNFC shore establishments. The CEA representatives agreed to refer this request to the CEA general council for consideration.

The **general secretary** said that this was a difficult matter on which to express an opinion without knowing how many cinemas would be affected, and ascertaining from those cinemas what the effect of the proposal would be on their business.

Ald. Gent asked whether AKC cinemas paid levy and FIDO and if not, they were still operating at an advantage and the status quo should be maintained.

C. Shapeero had visited quite a number of RAF Stations and from his observations the rules were generally ignored and the public came in to the cinemas. He thought the two-mile bar was not extensive enough.

G. H. Lee said that when permission had been given in the past it had subsequently been impossible to have it rescinded in the light of changing circumstances. He knew of one commercial cinema which had been unable to survive and had closed whilst the service cinema still carried on.

E. J. Hinge said that this was not a new problem. If you had a camp cinema within three or four miles you always had a large number of your patrons being invited to get their entertainment there. He thought it a good suggestion that examination of the proposal be referred to those exhibitors most likely to be affected, and this was agreed. (Received and adopted.)

F.—Following on the consideration by the KRS of the CEA Film Distribution report, the KRS submitted a number of counter-proposals and comments. There was some preliminary discussion of these counter-proposals and comments but as the same had not yet been considered by the appropriate CEA committee which drafted the original report, no conclusions were reached. It will now be necessary for the KRS points to be considered by the CEA committee and in due course a further report will be submitted to the general council.

The **president** said that some publicity had been given to this matter in the trade press but the position was that the proposals submitted by the KRS would require a great deal of examination and more details were required before any report could be made and the matter was therefore being referred to the Sub-Committee for consideration. Discussions with the KRS would also continue and a report made to the general council at a later stage. (Received and adopted.)

NATIONAL JOINT APPRENTICESHIP COUNCIL

The report of the National Joint Apprenticeship Council was presented:

A.—Your council has received a detailed progress report from F. A. Ring the tutor appointed to correct papers for the Correspondence Course. The report is disappointing.

Mr. Ring was appointed to correct papers for the Course in December 1959. Since the date of his appointment 35 students have been placed under his charge for instruction. Of this number eight have left the industry, one was called for National Service, and 12 have failed to submit papers for the first lesson. This means that there are 14 out of the 35 who can be regarded as being on the "live" roster. Of these 14, one has reached the sixth paper, two the fifth, one the fourth, four the third, four the second, and two have recently commenced their tuition.

It is most desirable that machinery be brought into being immediately to provide supervision for those under training. Very little interest, if any at all, is being displayed by the managements with whom these students are employed and this should form an essential link in the instruction as compared with direct attendance at technical college.

Your council proposes to appeal to the zonal committees to take strenuous steps to supervise boys under training with independent exhibitors. In the case of circuits contacts will be made direct.

B.—National Union of Teachers: The National Union of Teachers have extended an invitation to attend a convention for careers masters and mistresses.

The desirability to create greater understanding with educational establishments is appreciated but your council is of the view that whatever steps are taken by this industry should be directed towards strengthening the contact with the Youth Employment Officers of the Ministry of Labour.

The invitation to participate and to contribute towards the cost of the convention has been declined.

Mr. Hinge said that he was charged by the Apprenticeship Council to impress upon delegates the seriousness of the present position of the scheme. He had sent a personal letter to every zonal committee impressing on them the need for the maximum amount of enthusiasm and work in connection with the scheme. The very branches that had put the council in the position of spending a lot of money on the correspondence course were now giving it the least support. It was vital to the success of the industry to get behind the scheme and make it work. (Received and adopted.)

CEA AND SCMA NEGOTIATING COMMITTEE

The general council received a verbal report on discussions with the Society of Cinema Managers which was duly adopted.

TOLL TELEVISION

Paragraph F of the report of the Finance and Management Committee was taken in conjunction with the following resolution of the Yorkshire branch:

"Whilst it is recognised that exhibitors have a self interest in opposing the introduc[tion] of toll television in this country, the Y[orkshire] branch of the CEA is of the firm opini[on] that the granting of such licences is agai[nst] the public interest and that it would s[erio]usly affect a wide variety of national inter[ests] including public transport, sport, cultura[l] ties, all forms of entertainment and [in]important national amenities. The [Council] accordingly

(a) asks what information the office[rs] on this subject, and

(b) requests that representations be m[ade] to the Government urging that the [matter] position be examined most carefully [before] any licences for toll television are g[iven]"

J. X. Prendergast asked whether, in the importance of this item, it could back to the next meeting.

The **general secretary** said that he had run into Mr. Lodge of EMI who had that his company would be prepared to discourse and demonstration on its equ[ipment] at Hayes for as many exhibitors as wis[hed] to attend. It was agreed that arrangemen[ts] be made for this to take place if possible on [Tues]day, November 8.

W. Berriman asked whether the assoc[iation] was making representations to the Pilkington Committee.

The **general secretary** replied that at this stage it would be necessary to find out if the committee was open to receive representations and the CEA would then have to decide whether it wished to do so and what they would be.

J. B. Chetham said that in the *Television Mail* of July 9 there had been a report that Paramount was endeavouring to develop a toll television system in Britain.

The **president** replied that the officers were already in possession of this information.

Mr. Chetham went on to say that it was being assumed that nothing could happen until 1964 when the BBC Charter expired. Was there anything to delay a decision by the Government for the broadcasting of programmes on television that did not use the air at all?

The **general secretary** stated that for piped systems to be used other than for rediffusing existing programmes a Government decision would be required. This was a political rather than a technical matter and it seemed unlikely that the Government would make any move until the Pilkington Committee had presented its report.

J. W. Davies said that whilst it might be true that the Government would not take any immediate steps, it was also true that various people were taking a financial interest and he [felt] that the CEA would not be too complacent in thinking it had nothing to do.

The **general secretary** added that whilst [there] was no possibility in the immediate future [of a] Government decision to enable piped televi[sion] to be used other than for existing programm[es] there was nothing to prevent anybody going [to] a local authority for a franchise. Claims [were] being made up and down the country and a number of concessions had already been gran[ted]. This was an angle upon which people might wish to lose time.

It was agreed that the discussion be deferred to the next meeting.

NEW MEMBERS

New members were elected and alteration[s in] representatives were agreed as set out in the lot list dated September 14.

NEXT MEETING

It was agreed that the next meeting of executive committee be held in London October 12.

MR. MAX A. COHEN

The president said it was his pleasure [and] privilege to introduce Max A. Cohen who [was] going to address the delegates. Mr. Cohen [was] a member of TOA, chairman of the board [and] executive vice-president of Independent The[atre] Owners of New York. He was treasurer of [the] American Congress of Exhibitors and had [many] theatres in the area of New York, Connecti[cut] and Florida.

Mr [illegible] welcor[illegible] him [illegible] televis[illegible] very s[illegible] concer[illegible] in say[illegible] butor[illegible] sion [illegible] mome[illegible] toll te[illegible] was h[illegible] bills [illegible] legisla[illegible] had [illegible] Canad[illegible] skirts [illegible] secure[illegible] cause [illegible] wirin[illegible] the S[illegible] again[illegible] ceive[illegible] signe[illegible] the i[illegible] gress[illegible] they [illegible] effor[illegible] had [illegible] riatis[illegible] that if toll television became an actual fact in the United States then they could write the swan song of exhibition. He could not emphasise too strongly that in this they were brothers and exhibitors in Britain must fight toll television with the same spirit and energy and exercise the same pressure as they were doing in the States so that working together toll television could be licked and outlawed for ever.

hen thanked the president for his nd introduction. What had interested the delegates' keen interest in toll In the United States it presented a as problem and exhibition was much He was not giving any secrets away that every single producer and distrihe States was in favour of toll televithey were anxiously awaiting the hen Congress gave the green light for sion to become an actuality. Exhibition rly opposed and was presenting three Congress to outlaw toll television by . As delegates were aware, Paramount ied out toll television experiments in piping about 2,500 homes in the out-Toronto. It had not been possible to inancial results of the experiments bearamount had said they were too busy urther homes to audit an account. In tes exhibitors had gone out *en masse* toll television. Every exhibitor had a working kit including petitions to be by his audiences and it was hoped that pact of this onslaught would compel Congo bring the bill out of committee so that ould vote against toll television. In this the support of various social organisations en enlisted such as women's clubs, Rotaetc. He wished to say in utter frankness if toll television became an actual fact in the United States then they could write the swan song of exhibition. He could not emphasise too strongly that in this they were brothers and exhibitors in Britain must fight toll television with the same spirit and energy and exercise the same pressure as they were doing in the States so that working together toll television could be licked and outlawed for ever.

Mr. Cohen then went on to discuss his second point, the formation of the American Congress of Exhibitors. This had been formed 1½ years ago and all exhibitor bodies in the States had been banded together under ACE. ACE was formed for several reasons, the most important of which was shortage of production. The second reason was toll television and the third films being sold to television. So far as ACE was concerned its relationship with MPAA had been very unsuccessful and as delegates would know post-1948 films were now being sold to television. In the matter of toll television every single producer and distributor favoured it and as regards shortage of product they were finding that despite promises that releases would be increased they were in fact still decreasing. In 1950 the industry had released from all sources 425 features. The anticipated schedule for 1960 was 230, as against 425, but in actual fact they would be lucky if they got 190 because of the tors' strike. It was impossible for U.S exhibition to live on 190 pictures. ACE then took the next step to create a new source of supply and since it was found that the production companies were shortening their schedules ACE decided to go into production itself. Three-and-half-million dollars had been supplied by exhibitors, both large circuits and independents, and it was hoped to have 15 million dollars with which to start production. American exhibitors *en masse* intended by this means to make pictures in sufficient number as to allow exhibition to exist in a prosperous fashion.

Mr. Cohen then answered questions posed by delegates and concluded by saying that if their efforts were unsuccessful and toll television became an actual fact then ACE had another ace. This was to equip cinemas in the States with large screen television and run live television shows, such as leading musical comedies, etc. Combined with a first class film this would be a combination hard to resist and for the same price as watching a postage stamp at home. If this failed then exhibition had no ability to attract the leisure time of the people of the world.

The **president** thanked Mr. Cohen for his talk and on behalf of the delegates wished him every possible success in his venture.

OTHER BUSINESS

M. Jervis raised the subject of a closer liaison between the association and local authorities in connection with such matters as Sunday Levy, censorship, etc.

THE RANK ORGANISATION'S REPORT

—continued from page 7

steps taken have justified our expectations."

The profit of the Rank Precision Industries Group again showed a modest increase compared with the previous year. The Rank Cintel Group had maintained its position in spite of increasing competition.

Income from the operation of film studios and laboratories was somewhat lower, largely due to the reduction in the production programmes, the cessation of newsreels and a reduced number of foreign films available for processing.

On the subject of non-cinema interests the report records a substantial first dividend from Southern Television: and a satisfactory increase of income from ballrooms and dance studios.

In view of the continued decline in cinema attendances here and abroad fewer films were being produced by the Group, "but these are of a type with a wider international appeal."

"It is encouraging to note," says Lord Rank, "that 63 per cent. of our film revenues are secured from overseas markets."

The domestic demand for British films too, continued to increase. Out of the twelve most successful films that played on the Rank circuits last year, seven came from British Studios and five of these were from Pinewood.

Decline

Until the decline in cinema attendances was arrested, however, it was not practicable to make long-term production plans.

Of co-production, the report says that discussions with French, Italian and German interests have been encouraging.

"We know," it continues, "that in some quarters there is a feeling that this type of production will reduce the demand for British labour, technicians and writers, but it is our considered opinion that, in fact, the reverse will happen because, as the pattern of film production continues to change, increasing importance will attach to the type of film which is made. Co-production will increase the size of markets available to films and this must protect the livelihood of all who work in the industry."

On the subject of the BFPF the report emphasises that the anticipated yield is still substantially below that required to put the production industry on a sound, economic basis. It was particularly unfortunate "that certain minority exhibition interests have endeavoured to secure a reduction in their contributions to the fund."

Of domestic exhibition the report refers to another difficult year, but "the fall in national attendances was 20.4 per cent., whereas ours was 16.3 per cent. Quoting the decline in attendances from 1,101,000,000 in 1956 to 601,000,000 last year, the report adds "we do not anticipate that in this calandar year attendances will exceed 500,000,000."

Benefit

Unless the decline in attendances were arrested, the benefit of the abolition of ET would be exhausted within 12 months.

During the year a further 19 cinemas were closed bringing the total closed during the last four years to 125; the Group was now operating 457 theatres.

Major modernisation schemes had been carried out in 28 theatres and repairs and modernisation had cost a total of £1,215,000, compared with £3,046,024 during the three previous years.

The report contains implied criticism of the X certificate. Recalling fears expressed some years ago that the X would be misused, the report says, "Unfortunately we have seen this situation develop. We have resisted playing X films unless they could genuinely be regarded as dealing with a subject of adult entertainment.

"We are relieved to observe a public trend both in this country and overseas against the more unwholesome form of X film."

An examination of forward production schedules indicated that production was continuing to contract, although there were signs that quality might improve. This clearly indicated that the change in the pattern of distribution would continue with the inevitable contraction in the number of cinemas required and which would be economically successful.

Confidence

Referring to the National Circuit, the report says there is no doubt this has suffered because producers have not had confidence that there were sufficient important theatres in it to provide a reasonable gross. That view was not supported by fact "and it was and is our opinion that this outlet is at least as good as its predecessor, the so-called Gaumont release.

"Unfortunately, shortage of first-class box-office product forces distributors to seek the best outlets for their films and the effect of this on the National Circuit will need to be watched carefully in the forthcoming months."

The Rank distribution organisation, both at home and overseas had another satisfactory year. Whilst turnover at home was down, largely due to closures, the Group had more than retained its share of the market.

The prosperity of the overseas distribution had, until recently, depended almost exclusively on films produced at Pinewood.

This was no longer entirely so, as the Group's world-wide distribution organisation was used to an increasing extent by both British and foreign producers. Western Europe continued to rank high in earning power and business with the Iron Curtain countries had expanded gradually. New Zealand and Australia remained important markets.

Unfortunately there had been increasing difficulties in other Commonwealth markets, particularly in India where revenues are largely blocked: in Pakistan, where imports were restricted: and in Singapore, where film earnings were harshly taxed.

Investment

The investment made in Latin-America, both in money and effort had continued to yield an increasing reward. Some countries were now among the highest earners of revenue.

Of the decision to withdraw from the gramophone record field, the report says, "we consider it is better to cut losses when it is clear that the chances of success have receded, rather than to make a larger investment in the hope of a complete change of circumstances."

Referring to the success of the initial bowling lane venture at Golders Green, the report says that this had given sufficient experience to justify plans to open some 20 additional lanes in the next two or three years.

The report expresses satisfaction with the investments in line audio and television and the renting of sound and television receivers and "other durable goods."

Considerable research and development had been going on in the field of pay-tv. The potential was considerable, although, maybe, a good many years away.

Showmanship

by FRANK HAZELL

ANOTHER outstanding example of the power of showmanship has been demonstrated by the results of the 20th Century-Fox campaign for "Psycho."

The campaign started out to achieve two main points, the first was obviously to sell the film and the second—a much more difficult task in some ways—to re-adjust the public's slap-happy cinema-going habit to one for seperate performances.

The film started off to only luke warm press comments. The press did not like being asked to arrive at the theatre at precisely the time stated on their invitations, many also objected to being asked not to reveal the end of the story.

Reasonable requests, but, with critics that have for so long been able to amble in halfway through a film and catch up by reading the synopsis afterwards, this appears to have placed them in the wrong frame of mind regarding "Psycho."

On the first press summary "Psycho" was doomed. Add to this the proviso that "No one, But NO ONE" will be admitted after the film has started, and it was understandable why many in the industry shook their heads.

What made them change their minds was the nightly queues, the co-operation of the public in arriving at the given times and the overall reception the film received.

Much of this success was due to the advertising policy, which once having been agreed was rigidly adhered to through all channels of advertising.

It's a campaign in the classic style, no ballyhoo in the normally accepted manner but a campaign presented simply, with a consistent policy and with plenty of punch.

Fox has proved two things, the public will respond to selling that asks for its co-operation; they will also carry their co-operation still further and adjust their normal cinema going to make a cinema visit something to plan, and in the end enjoy twice as much.

Let's hope the experiment will not be allowed to slide into the annals of film showmanship, but start re-thinking on the overall policy of separate performances with full booking facilities . . . on all films.

NEW MEMBERS

The following are enrolled in "KINE." Company of Showmen:

T. Butler, Regent, Liverpool, 23.
F. J. Fountaine, Odeon, Nottingha
B. V. Hornblow, Rex, Consett.
D. O'Loughlin, Odeon, Dalston.
G. W. B. Riley, Theatre Royal. K Lynn.
J. Tucker, Odeon, Weymouth.
F. A. Wright, Regent, Gt. Yarmou

SEAL OF MERIT

E. G. Handford (sixth), Rex, Bedmi Bristol, 3. (Life Member No. 44

THE COMPANY OF SHOWMEN

Some fine publicity for 'Hercules'

I MENTIONED a few weeks ago how interesting it would be to see what results the massive national campaign for "Hercules Unchained" would have at local level. This first batch of reports is not disappointing.

R. D. Bowden, ABC, Westover, Bournemouth, carried out a campaign in true Levine style. Forty shop tie-ups, 165 inches of free press, four contests, street stunts, theatre displays, a personal appearance and a stage show—pretty well every link of showmanship "unchained."

Pigeons

Taking the campaign in detail, on opening night a roller cycle racing contest was held on the theatre stage. Cycles and accessories were awarded as prizes and at the same time 1,000 pigeons were released to carry messages from holiday-makers at Bournemouth to their homes and cinema managers in other areas.

A chimpanzee from a local ice show came along and rode a bicycle into the foyer and was welcomed by Anne Shelton who then cut the tape releasing the pigeons.

The contest and the various news items associated with it gained wide and varied news coverage.

The many personal angles on competitors and visitors were fully exploited and the tie-up with Hercules Cycles gained wide additional newspaper advertising.

Obviously the Hercules dealers gave wholehearted co-operation, for what better platform could they find to sell their product?

Double composite pages, throw-aways and mentions of the film in all their normal channels of advertising.

The special four page supplement in the *Evening Echo* was news in itself. This had never been achieved before and it made an ideal "programme" for the special opening night audience which included the Mayor and Mayoress.

A "Hercules Unchained" reception was sponsored by a tobacco company and the prize list in the various contests reads more like a national competition rather than one operating in a single theatre.

A giant street float was used during the Bank Holiday and Mr. Bowden also decorated his car for further town tours. A further street stunt of a man in gladiator's costume caused more than passing interest and the massive theatre displays incorporated the various traders' goods leaving little doubt of what film was showing.

Like all campaigns of this kind, one can only cover the main points, the final evaluation will obviously come from the judges of the National Contest but for a total cost of under £3, it is pretty good going by any standards.

W. Roberts, ABC, Wallasey, made his biggest impact with colourful and extensive displays. A full foyer wall was covered with the punchy illustrations from a cut-out 48 sheet and paybox and front-of-house had the same bo dis-play themes.

The highlight of the campaign was a "Mr. Hercules of Merseyside" contest with pri of Hercules bicycles, a two weeks' holiday a Butlin's and a camera.

The entries for this muscle-rippling show were outstanding and a former Mr. Universe acted as the main judge.

The contest was featured in theatre displays and special newspaper display advertisements also in traders' windows.

A colourful and eye-catching float was used for a town tour and the national tie-ups were exploited to the full in shops and foyer display.

L. H. Allen, Forum, Fulham Road, planned a varied campaign which had wide coverage and excellent reception.

A full composite page was sponsored in the main local paper and included in this were contests for the youngsters.

Prizes, including a Hercules cycle, were on display at the theatre.

There were a number of attractive window displays and tie-ups with Ovaltine, and Nu Choc provided samples for distribution. Editor on the film was above average and again the theatre campaign helped to supplement the wide national coverage.

D. J. Archer, Empire, Coventry, also held a Mr. Hercules contest and this time a special method of judging was arranged. This was accomplished through the co-operation of the local press which published pictures of the Hercules.

Coverage

Readers were asked to indicate the one thought deserved the Hercules of Coventry As well as general news coverage on the se for the Coventry Hercules, the press follow after readers had made their selection, further mentions to the film and theatre.

The film page gave feature coverage, bring forward the fantastic business the film had doing in other situations.

This is always a good platform of app for nothing succeeds like success.

Shop displays were above average and a the theatre concentrated on maximum illustrat in their displays.

A 20-ft. cut-out of Hercules dominated front-of-house at the Regal, Harrow Road. **L. G. Lamm** used the same impressive disp as the central motif of his foyer display. one passing or visiting this theatre could to have been impressed with the coming p gramme.

The Showman also commends . . .

Figures in parentheses indicate number of credits

ALLAN, G., Roxy, Glasgow: Anatomy of a Murder. **Allen,** The Bramble Bush (2). **Aspden, W. W.,** Odeon, Blackburn: Once More With Feeling. **Abell, D. G.,** Odeon, Brighton: Make Mine Mink, Toby Tyler. **Ackroyd, R.,** Odeon, Newton Abbot: Sink the Bismarck! **Allgood, J. V.,** Empire, Mansfield: Money or Your Wife. **Adams, H. W.,** Odeon, Godalming: Inn for Trouble. **Amerena, P. C.,** Odeon, Ramsgate: The Story of Ruth. **Allen, D. E.,** Odeon, Coventry: The Challenge. **Adams, L. F.,** A/M., Odeon, Ipswich: The League of Gentlemen, Never let Go (2). **Alexander, R.,** Odeon, Bilston: Frankenstein's Daughter, Hound Dog (2).

BLAND, J. G., A/M., Gaumont, Kilburn: Visit to a Small Planet. **Brown, C. E.,** Gaumont, Preston: Conspiracy of Hearts. **Bennett, G. E.,** Gaumont, Bursley: Conspiracy of Hearts. **Bradshaw, R.,** Odeon, Leeds: Once More With Feeling. **Baker, G.,** Gaumont, Manchester: South Pacific. **Bennett, R. W. G.,** Gaumont, Nottingham: Stage show. **Brannan, J.,** Odeon, Burnage: A Touch of Larceny. **Brooker, W. E.,** Odeon, Dagenham: The Challenge. **Baxter, B. T.,** Gaumont, Wandsworth: Who Was That Lady? **Browne, J. E.,** Odeon, Yeovil: The League of Gentlemen. **Brissenden, F. E.,** Gaumont, Dover: The Love Specialist. **Brader, P. J.,** Plaza, Dudley: Let's Get Married. **Bentley, G. R.,** Odeon, Llandudno: Sink the Bismarck! **Bromley, E.,** Gaumont, Oldham: Our Man In Havana. **Beven, J. N.,** Odeon, Hackney Road: Cone of Silence. **Barstow, D. J.,** A/M., Gaumont, Portsmouth: The Story of Ruth. **Bird, T. W.,** Gaumont, Whitley Bay: A Woman Like Satan, Heller in Pink Tights (2). **Brooker, W. E.,** Odeon, Dagenham: Sons and Lovers. **Barr, R. E.,** Astoria, Glasgow: The League of Gentlemen, Sands of Iow Jima (2). **Brewis, T.,** Pavilion, Newcastle-on-Tyne: Beyond the Curtain. **Brinley, L. J.,** Gaumont, Exeter: Sons and Lovers. **Bint, B.,** Odeon, Sale: The Seven Thieves. **Barnes, F.,** Gaumont, Stoke: Visit to a Small Planet. **Bishop, D. R.,** Playhouse, Guildford: In the Nick. **Beetles, B. W.,** Odeon, Cheetham Hill: Seven Thieves, A Touch of Larceny (2). **Browne, P. G.,** Odeon, Harlesden: The Unforgiven. **Bedford, H.,** Gaumont, Derby: Once More With Feeling.

CARTER, A. R., Odeon, Guernsey: The Savage Innocents. **Clarke, D.,** Odeon, Derby: Wake Me When It's Over. **Cornell, W. A.,** A/M., Odeon, Barnet; The Unforgiven. **Crawshaw, R.,** Odeon, Taunton: Heller in Pink Tights, A Woman Like Satan, The Challenge (3). **Cane, P.,** A/M., Odeon, Southsea: Make Mine Mink. **Coppock, B. L.,** A/M., Odeon, Liverpool: Crack in the Mirror. **Clarke, L. R.,** Majestic, Staines: Theatre publicity. **Crisp, A. G.,** Odeon, Southend: The Story of Ruth. **Carey, D. P.,** A/M., Odeon, Portsmouth: Visit to a Small Planet, The Gallant Hours (2). **Crawley, V. A. H.,** Odeon, Sevenoaks: Summer of the Seventeenth Doll, Never Let Go, Confessions of a Counterspy (3). **Connett, F. A.,** Gaumont, Weymouth: Make Mine Mink. **Chambers, P. E. G.,** Odeon, Wimbledon: Wild River, Who Was That Lady? (2). **Collings, B. E.,** Rialto, Liverpool: Beyond the Curtain. **Cranfield, G. W.,** Odeon, Oldham: Your Money or Your Wife. **Currie, A. F.,** Odeon, Caversham: Conspiracy of Hearts. **Calcott, J. J.,** Gaumont, Walham Green: A Terrible Beauty. **Coe, D. J.,** A/M., Ritz, Southend: Visit to a Small Planet. **Crane, G. J. V.,** Odeon, Norwich: Cone of Silence. **Chantrey, G. M.,** Odeon, Glasgow: The League of Gentlemen.

DOCHERTY, C., Queen's Hall, Newcastle: Can-Can. **Deacon, V. H.,** Gaumont, Coventry: The League of Gentlemen. **Ditcham, C. T.,** Odeon, Kingston: The Challenge. **Dawson, G. V.,** Toby Tyler. **Dilks, G.,** A/M., Gaumont, Leicester: Visit to a Small Planet. **Dunwell, R.,** A/M., Odeon, Ilford: The Savage Innocents. **Dickinson, J. F. C.,** Odeon, Rochdale: Who Was That Lady? **Downes, R. H.,** Gaumont, Birkenhead: A Terrible Beauty. **Dawson, A. E.,** Odeon, Darlington: Sink the Bismarck!, Cone of Silence (2). **Davies, W.,** Empire, Glossop: Desert Mice, Happy Anniversary (2). **Ditcham, C. T.,** Odeon, Kingston: Sons and Lovers. **Dunbar, R. A.,** Academy, Brighton: Toby Tyler.

ELCOCK, G. P., Odeon, Deal: The Story of Ruth. **Excell, P. L.,** A/M., Odeon, Folkestone: The Story of Ruth. **Evans, R. T.,** Gaumont, Shepherds Bush: The Savage Innocents.

FARMER, R., Gaumont, St. Albans: A Terrible Beauty, Five Branded Women (2). **Felton, R. J.,** Odeon, Wolverhampton: Theatre publicity. **Fountaine, R. J.,** A/M., Odeon, Nottingham: Sink the Bismarck! **Fallowfield, G. P.,** Gaumont, Rayners Lane: A Terrible Beauty. **Freedman, L.,** Odeon, Perry Barr: Once More, With Feeling. **Finnis, H.,** Gaumont, Liverpool: Happy Anniversary, Summer of the Seventeenth Doll (2). **Frankland, D. G. M.,** Odeon, West Hartlepool: The League of Gentlemen. **Fray, R. W.,** Gaumont, Hinckley: Our Man in Havana. **Firman, S. A.,** Odeon, Hatfield: 20,000 Leagues under the Sea.

GREEN, G. J., Odeon, Chorley: The League of Gentlemen, Theatre publicity (2). **Goss, R. P.,** Gaumont, Chorlton: Pillow Talk. **Gent, H.,** Royal Hippodrome, Liverpool: Beyond the Curtain. **Goss, R. P.,** Gaumont, Chorlton: Your Money or Your Wife. **Green, J. A.,** West End, Birmingham: Solomon and Sheba. **Gorden, R. E.,** Odeon, Llanelly: A Touch of Larceny. **Gasper, K. J.,** Odeon, Hornchurch: The Savage Innocents. **Goodwin, E. S.,** Odeon, Cleveleys: Anatomy of a Murder. **Goldthorpe, B.,** Odeon, Stockton: Sink the Bismarck!

HUTCHINGS, D., Odeon, Plymouth: Who Was That Lady? The Gallant Hours (2). **Hainge, E. D.,** Odeon, Birmingham: Make Mine Mink. **Hobart, S. J.,** Odeon, East Dulwich: Who Was That Lady? Wild River (2). **Herbert, E. E.,** Gaumont, Chadwell Heath: The Savage Innocents. **Howes, G. A.,** Gaumont, Salisbury: The Story of Ruth. **Hubball, H.,** Odeon, St. Albans: The Unforgiven. **Harris-Quelch, A. M.,** Gaumont, Dagenham: The Savage Innocents.

INCE, S., Odeon, Bolton: Who Was That Lady?

JONES, D. E., Odeon, Port Talbot: Press publicity. **Jackson, F. E.,** Gaumont, Liverpool: Battle of the Sexes. **Jones, N. L.,** Odeon, Birmingham: Once More, With Feeling. **Jones, W. T.,** Odeon, Newport: The League of Gentlemen. **Jenkins, J. R.,** Odeon, Stourbridge: Our Man in Havana. **Jones, E.,** Essoldo, Manchester: Inn for Trouble. **Jefferies, A. F. G.,** Odeon, Whitton: The Savage Innocents, The Challenge (2).

KYLE, W. G., Odeon, Bury: Once More, With Feeling.

LANE, R. W., Odeon, Folkestone: The League of Gentlemen. **Lucas, R. R.,** Gaumont, Southampton: Who Was That Lady? **Letts, S. B.,** A/M., Regal, Colchester: Who Was That Lady? **Lendrum, E. P. M.,** Odeon, Sittingbourne: Once More, With Feeling. **Lester, R.,** Odeon, Leith: Conspiracy of Hearts. **Lockyer, G.,** Odeon, Stafford: The Battle of the Sexes, The League of Gentlemen (2). **Lloyd, K. B.,** Gaumont, Southport: Never let Go. **Lines, A. G.,** Regal, Coventry: A Woman Like Satan. **Lister, H.,** Essoldo, Walworth: Hamlet, All Quiet on the Western Front (2). **Locke, R. J.,** Odeon, Kensal Rise: The Unforgiven. **Lloyd, T. L.,** Gaumont, Wednesbury: The League of Gentlemen.

McLAUGHLIN, T. F., Odeon, Hounslow: The Savage Innocents. **Mepstead, L. E.,** Odeon, Wealdstone: A Terrible Beauty. **Moar, S.,** Odeon, Crosby: Wedding in Springtime. **Moore, D.,** Odeon, Bridgwater: Return of the Fly. **Martin, G. G. B.,** Odeon, Gillingham: On the Beach. **Murray, W. S.,** Gaumont, Liverpool: Jazzboat. **Monteith, S. C.,** Gaumont, Anniesland: Conspiracy of Hearts. **Murray, H.,** Gaumont, Sheffield: Once More, With Feeling. **Mills, P. J.,** Gaumont, Liverpool: Who Was That Lady? **Meggison, C. P. W.,** A/M., Odeon, Blackpool: The League of Gentlemen. **Martin, G. G. B.,** Odeon, Gillingham: The Mountain Road. **Moncur, J. B.,** Odeon, Barrow: Cone of Silence. **McIver, R. C.,** Odeon, Ashford: Crack in the Mirror. **Miller, R. A.,** Odeon, South Harrow: Theatre publicity, The Savage Innocents (2). **Moneypenny, L. A. L.,** Odeon, Jersey: South Pacific.

NEGUS, R. D., Odeon, High Wycombe: The Seven Thieves, Toby Tyler (2).

PEARMAN, F. W., Gaumont, Wimbledon: Pillow Talk. **Page, L.,** Odeon, Leicester: Once More With Feeling. **Parsons, M. J.,** Villa Cross, Handsworth: Once More With Feeling. **Peters, N.,** Odeon, Uxbridge: The Savage Innocents. **Perkins, S. E.,** Regal, Farnham: Never Let Go. **Pleasants, J. C.,** Gaumont, Chatham: Visit to a Small Planet. **Parnham, S. E.,** Odeon, Alfreton: The Battle of the Sexes. **Peters, N.,** Ambassador, Slough: The Seven Thieves. **Putsman, L.,** Gaumont, Birmingham: Visit to a Small Planet.

RIDDIFORD, E. G., Elite, Wimbledon: Public relations. **Ralph, T. E.,** Gaumont, Richmond: The Challenge. **Russell, J. B.,** Odeon, Dundee: Operation Petticoat. **Ramsey, S.,** Gaumont, Leeds: Children's club. **Roles, M. F.,** Seamore, Glasgow: Your Money or Your Wife. **Reay, F. H.,** Odeon, Sunderland: The League of Gentlemen. **Redman, D.,** A/M., Odeon, Southampton: Never Let Go. **Reid, D. G.,** Odeon, Manchester: Never Let Go. **Roberts, C. W.,** Odeon, Wrexham: The Seven Thieves.

WALKER, D. E., A/M., Odeon, Harlesden: Cone of Silence. **Wilton, N. A.,** Odeon, Winchester: Once More With Feeling. **Watt, Miss L.,** Odeon, Coatbridge: Conspiracy of Hearts. **Williams, E.,** Gaumont, Wallsend: Conspiracy of Hearts. **Wood, W. R.,** Gaumont, Wallasey: Too Young to Love. **Wilmot, R. C. S.,** Odeon, Newcastle: The League of Gentlemen. **Webb, W. L.,** Gaumont, Camden Town: The Mountain Road. **Webb, A. C.,** Odeon, Canterbury: The Story of Ruth. **Wilton, N. A.,** Odeon, Winchester: Never Let Go. **Woodman, C. F.,** Odeon, East Ham: The Savage Innocents.

'Kine.'-MGM £600 Contest

Theatre staff started a whispering campaign in town

FOR the screening of "Please Don't Eat the Daisies" at the Odeon, Sevenoaks, **V. A. H. Crawley** made good use of the National Milk Promotion. Home Counties Dairies utilised 5,000 bottle collars with their deliveries and also displayed posters.

Many other poster tie-ups were made, linked with the June Dairy Festival programme.

A "Whispering Campaign" was put into operation ahead of playdate by members of the theatre staff.

Numerous local stores co-operated with Quaker Oats displays along with credit publicity.

A Canine Defence League Enrolment Centre was sited in the foyer with overprinted literature being circulated to the public. Window tie-ups were also placed with bookshops, pet stores and record centres.

Another campaign for "Please Don't Eat the Daisies" is submitted by **L. J. Brinley,** of the Gaumont, Exeter. Here again the National tie-ups were used to good effect with dairies using bottle collars and posters.

The Quaker Oats representative secured over 20 good window presentations.

A "Let's Go Fishing" contest was arranged with the local Co-operative store by assistant manager **L. H. Pigg,** for the screening of "The Adventures of Huckleberry Finn" at the Haymarket, Newcastle.

Contest forms were printed, and children were asked to state why they found fishing attractive. The winning entrants received fishing rods donated by the store. This contest proved far more popular than was originally anticipated.

Headmasters of schools throughout a wide area were sent personal letters informing them of film and playdate.

L. J. Brown of the Ritz, Felixstowe, also publicised "The Adventures of Huckleberry Finn."

Several window presentations were linked with fishing gear, travel, and books. Cut-outs and locally compiled publicity arts were sited on the front-of-house.

River Lady II, a pleasure boat carrying over 200 passengers daily, was used for valuable publicity coverage.

School headmasters were contacted and informed of playdate. The film trailer was screened for the two weeks ahead of playweek to the ABC minors.

More Credits

"**Please Don't Eat the Daisies.**"—J. V. Allgood, Empire, Mansfield; B. A. Colby, Majestic, Leeds; H. W. Pearce, Odeon, Boston; S. E. Parnham, Odeon, Alfreton; H. J. Cowlrick, St. Georges, York; T. Toole, Odeon, Blackheath; H. Hall, Cavendish, Derby; H. Davis, Carlton, Glasgow; W. S. Murray, Gaumont, Liverpool; H. V. Shatwell, Gaumont, Halifax.

"**The Day They Robbed The Bank of England.**"—B. S. Spriggs, Gaumont, Peckham; A. Scardifield, Odeon, Dover; S. J. Hobart, Odeon, E. Dulwich; D. H. Pass, Odeon, Dudley; E. A. Gislingham, Gaumont, Cheltenham; R. J. Felton, Odeon, Wolverhampton.

"**The Last Voyage.**"—F. R. Vere, Carlton, Bournemouth; A. G. Cattell, Regal, Torquay; J. R. S. Hall, Savoy, Newcastle-upon-Tyne.

"**The Gazebo.**"—A. G. Cattell, Regal, Torquay; J. R. S. Hall, Savoy, Newcastle-upon-Tyne.

"**All the Fine Young Cannibals.**"—R. W. G. Bennett, Gaumont, Nottingham; F. W. Salter, Gaumont, Rosehill.

"**The Wreck of the Mary Deare.**"—N. Cully, Coliseum, Whitley Bay.

PRODUCTION

—continued from page 22

FASHION designer Alan Sievewright has been appointed fashion consultant and costume designer for Associated British Elstree Studios.

First film assignment for 24-year-old Sievewright is "The Rebel," Tony Hancock's first production under his ABPC contract.

SHOOTING NOW

ABPC ELSTREE.—"The Rebel" (Associated British for Warner-Pathe), producer Bill Whittaker, director Robert Day on location in France: **"Don't Bother to Knock"** (Haileywood for Warner-Pathe), producer Frank Godwin, director Cyril Frankel on location: **"Whitehall, S.W.1"** tv series, produced by Ian Warren.

ARMORE.—"The Mark" (Stross-Buchman for 20th-Fox), producers Raymond Stross, Sidney Buchman, director Guy Green.

BEACONSFIELD. — "The Bulldog Breed" (Rank), producer Hugh Stewart, director Robert Asher: **"I Promise to Pay"** (Independent Artists for Anglo Amalgamated), producer, Norman Priggen, director Sidney Hayers.

BRAY.—"The Curse of the Werewolf" (Hammer for UI), produced by Tony Hinds, directed by Terence Fisher.

MERTON PARK.—Preparing for three subjects in **"Scotland Yard"** series (Anglo Amalgamated).

MGM BOREHAM WOOD — "The Sleeping Partner" (Relph-Dearden for MGM), producer Michael Relph, director Basil Dearden: **"Five Golden Hours"** (Anglofilm) produced and directed by Mario Zampi; building on three stages for 20th-Fox's **"Cleopatra."**

NEW ELSTREE.—"The Court Martial of Major Keller."

PINEWOOD.—"Cleopatra" (Fox), producer Walter Wanger, director Reuben Mamoulian (starts Monday).

SHEPPERTON.—"The Guns of Navarone" (Open Road for Columbia), producer Cecil Ford, director J. Lee Thompson: **"The Queen's Guards"** (Michael Powell Productions for 20th-Fox), producer-director Michael Powell: **"The Greengage Summer"** (Columbia), producer Victor Saville, director Lewis Gilbert; building for 20th-Fox's **"Cleopatra."**

TWICKENHAM.—Preparing for George Brown's **"Double Bunk"** to be directed by Pennington Richards.

WALTON.—"Follow that Man" (Epiney Films for United Artists), producer Charles Leeds, director Gerry Epstein. Commercials.

Regal feature's trade show and premiere

REGAL Films International will trade show its British production "The Siege of Sidney Street," at Studio One, London, on Wednesday, September 28, at 10.30 a.m., and on the same day and time at the Theatre Royal, Manchester.

Starring Donald Sinden, Nicole Berger, Kieron Moore and Peter Wyngarde, it was produced, directed and photographed in black and white Dyaliscope by Robert S. Baker and Monty Berman.

"The Siege of Sidney Street" opens at the Odeon, Marble Arch, London, on Thursday, October 20.

On the same programme is "Hello London," in Eastman Color and starring Sonja Henie and Michael Wilding. This programme is scheduled for general release on the National Circuit, commencing November 21.

Registration in playing time starts October 1

IN ACCORDANCE with the provisions of the new Cinematograph Films Act, from October 1, the length of films will be registered in terms of playing time in minutes instead of in feet.

From that date, the forms distributors are required to complete when registering films, and the particulars which they are required to pass on to exhibitors when they are delivered, are being amended accordingly.

Details of the amendments are set out in the Cinematograph Films Registration (Amendment) Regulations, 1960, and the Cinematograph Films Registration of Newsreels (Amendment) Regulations, 1960.

Gevaert revises its price list

GEVAERT has issued a revised price list for motion picture materials. The new prices, effective from October 3, are as follows:—

35-mm. Black-and-White: Negative Gevapan 30 deg.-36 deg., 3.30d. per foot; Negative Sound Recording, 1.85d.; Negative Duplicating Ordinary, 2.85d.; Negative Duplicating Panchro FG, 3.30d.; Positive Fine Grain, 1.65d.; Positive Super Contrast, 1.85d.; Positive Duplicating Ordinary and Fine Grain, 1.75d.; Positive Fogged Film (Leader), 0.95d.; Machine Leader, 8 thou, blue-white, 1.75d.

16-mm. Black-and-White: Positive Fine Grain, 0.95d. per foot; Positive Super Contrast, 1.05d.; Positive Duplicating Ordinary and Fine Grain, 1.00d.; Positive Fogged Film (Leader), 0.60d.; Negative Gevapan, 30 deg.-36 deg., 2.00d.; Negative Gevapan, 30 deg.-36 deg. (Daylight Loading), 2.60d.; Reversal Gevapan (without processing), 30 deg.-36 deg., 2.00d.; Reversal Gevapan (without processing), 30 deg.-36 deg. (Daylight Loading), 2.60d.; Negative Duplicating Ordinary, 1.60d.; Negative Duplicating Fine Grain Panchro, 2.00d.; Reversal Duplicating, 1.60d.; Negative Sound Recording, 1.05d.

16-mm. stocks are subject to purchase tax if exemption certificate is not held.

Magnetic Recording Films: 16-mm. Gevasonor Magnetic Recording Film, 1.00d. per foot; 35-mm. Gevasonor Magnetic Recording Film, 1.80d.; 35-mm. Striped Gevasonor, 1.65d.

16-mm. Striped Films: Reversal, negative and positive films are available to special order at list price, plus 0.90d. per foot.

EIDOPHOR

—continued from page 3

the split-second timing of commercial programmes, told the KINE. that material could be transmitted between any two points on or near the present network. This at present covers the whole of the West End of London, many programme sources outside London, and every television station.

So far as occasional shows are concerned, any cinema within a reasonable distance of any of these centres could be supplied with programme material, either by means of a radio link, or over short distances by the normal telephone cables—the latter advance having been made possible by a repeater system which enables the cables to carry the extended frequencies of tv.

However, the existing network is, of course, in use for much of the present viewing time, and for regular cinema programmes a separate network would be needed. For such regular programmes a new cable would be provided to each cinema. Such a cable would ne[ed] to be of a standard adequate for large-scr[een] pro- jection; a frequency band of 5.5 Mc [should] present no difficulties, and this would suit- able for 615 or even 819 line definitio[n].

Before there can be any question of Post Office providing such a cinema netw[ork] the Government must take a basic decisi[on] about the future of broadcasting, including th[e] means of programme distribution. Clearly the Govern- ment must await the report of the P[ilkington] committee. Therefore it seems that, [for] the cinema could now show occasional pro[grammes], for regular programmes we must await the findings of this committee, then the d[ecis]ion of the Government.

CEA BRANCH REPORTS

—continued from page 7

the King George Jubilee Trust should be agreed to on the understanding that 25 per cent. of the proceeds go to the CTBF.

The resolution will be sent to CEA headquarters, with a copy to the CTBF.

Free film shows.—R. White (ABC) reported that Brooke Bond, the tea firm, was still giving free Saturday film shows to children, admission being given on production of empty Brooke Bond Tea packets.

Apparently, Brooke Bond was not obtaining films from members of the KRS. The firm had ignored the request to observe the rule not to show 16mm. films within a radius of two miles of a commercial cinema.

It was pointed out that halls where the shows were given were not subject to the safety regulation, because the pictures were on 16mm. safety film.

TRADE SHOWS

LONDON

September 26:
The Threat. Warner-Pathe. Corner Cinema. 2.30 p.m.
Too Hot to Handle. Warner-Pathe. Warner Theatre. 10.30 a.m.

September 27:
13 Steps to Death (A). Anglo Amalgamated. Hammer. 10.30 a.m.
Murder Incorporated. 20th Century-Fox. Rialto. 10.30 a.m.
Liane White Slave (U). Anglo Amalgamated. Hammer. 2.30 p.m.

September 28:
The Siege of Sidney Street. Regal. Studio One. 10.30 a.m.
Young Jesse James. 20th Century-Fox. Own Theatre. 2.30 p.m.

September 29:
High Time. 20th Century-Fox. Carlton. 10.30 a.m.
Portrait in Black (A). Rank. Own Theatre. 10.30 a.m. and 2.30 p.m.

September 30:
Chartroose Caboose (U). Rank. Own Theatre. 10.30 a.m.
After School (X). Gala. Berkeley, Tottenham Court Road. 10.30 a.m.

MANCHESTER

September 28:
The Siege of Sidney Street. Regal. Theatre Royal. 10.30 a.m.

September 29:
Too Hot to Handle. Warner-Pathe. Theatre Royal. 10.30 a.m.

September 30:
Home From the Hill (A). MGM. Theatre Royal. 10.30 a.m.

LATE EXTRA (LONDON)

September 23:
Surprise Package (U). Columbia. Own Theatre. 10.30 a.m. and 2.30 p.m.

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SITUATIONS VACANT

SECOND Projectionist required. — Apply, stating age and experience, Regal, Hitchin, Herts.

BBC requires Film Assistants, Class II, to operate in the 35- and 16-mm. projection boxes of viewing and dubbing theatres. Applicants should have a thorough knowledge of modern film techniques. Some experience of projection for film dubbing sessions an advantage. Must be prepared to work shifts (not nights). Based Ealing, Shepherds Bush, Alexandra Palace, or Aldwych. Salary £[5]15 rising by four annual increments to £735 p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.467 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

BBC requires Film Assistants (Lighting) (Television Film Department at Ealing (men only). Duties include setting up preliminary lighting rigs to requirements of Film Cameramen and making arrangements on location with electricity authorities for supply of power. Professional knowledge of film and/or television studio and location lighting essential. Must be prepared to travel in the U.K. at short notice. Ability to drive a car essential. Tuition can be arranged for non-drivers. Salary £800 (possibly higher if qualifications exceptional) rising by five annual increments to £1,025 max. p.a. Requests for application forms (enclosing addressed envelope and quoting reference 60.G.464 K.W.) should reach Appointments Officer, Broadcasting House, London, W.1, within five days.

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SITUATIONS VACANT (contd.)

SECOND Operator required.—Apply, Crescent Cinema, Leatherhead.

EXPERIENCED Managers and Projectionists required, also Assistant Managers. —Shipman and King Cinemas, Limited, Wellington House, 125, Strand, W.C.2.

PERMANENT, pleasant positions now vacant for good Chief and Second Projectionists in quiet Wiltshire town. Good commencing salary and prospects of promotion to the right man.—Apply, Becketts Cinemas, Ball House, Pewsey, Wilts. Phone: Pewsey 3177.

CHIEF Operator required, Stourbridge area. Single man preferred. Excellent wage to suitable applicant.—M., Box 711, Kinematograph Weekly.

CHIEF Projectionist required, good Second considered.—Manager, Regent, Rye, Sussex

MANAGER required for Northants cinema. — Write, stating experience, age, salary required, etc., W., Box 719, Kinematograph Weekly.

SMALL Independent Circuit could use additional Manager to relieve managing director of some routine responsibilities. —Managing Director, The Astor, Woodbridge Road, Guildford, Surrey.

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PRODUCTION Accountant or person with practical production experience required as Assistant Insurance Adjuster to deal with all classes of film production claims. Starting salary moderate but steady job with pension scheme. Good prospects for right person under age 35. — Apply, Geddes, Toplis and Harding, 13/14, Union Court, E.C.3. Ave. 3161.

SITUATIONS WANTED

EXPERIENCED Chief, genuine, honest, willing worker, requires permanent post. Midlands preferred, anywhere considered. Large or small cinema. Excellent references. 20 years' experience. Accommodation helpful.—N., Box 712, Kinematograph Weekly.

SITUATIONS WANTED (contd.)

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CHIEF Operator desires position in Yorkshire W.R., 10 years' experience, reliable worker.—T., Box 717, Kinematograph Weekly.

FULLY experienced Projectionist/Electrician seeks position as Chief Projectionist. Home Counties preferred.—P., Box 714, Kinematograph Weekly.

CHIEF Projectionist seeks position, London or Essex area.—S., Box 716, Kinematograph Weekly.

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